











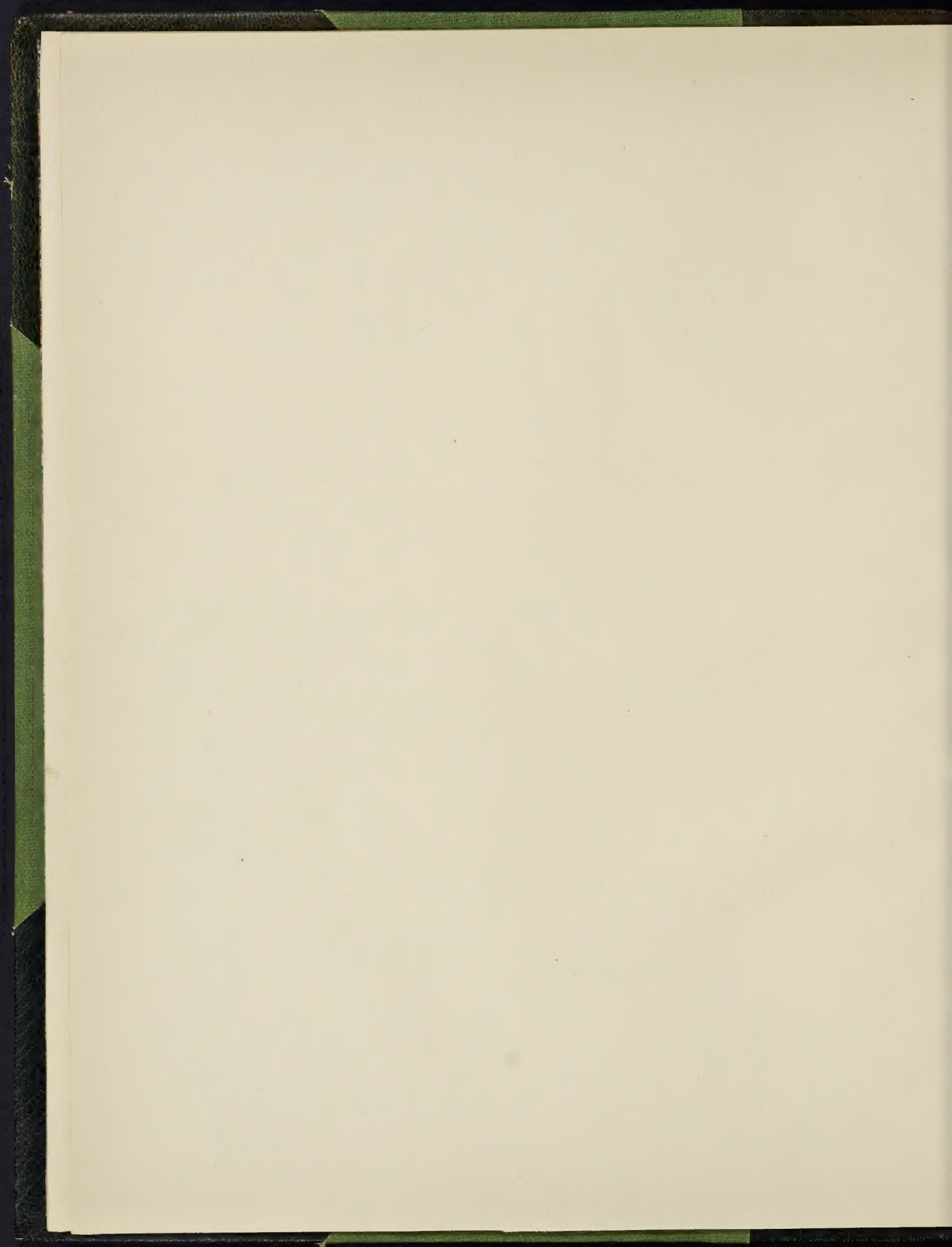
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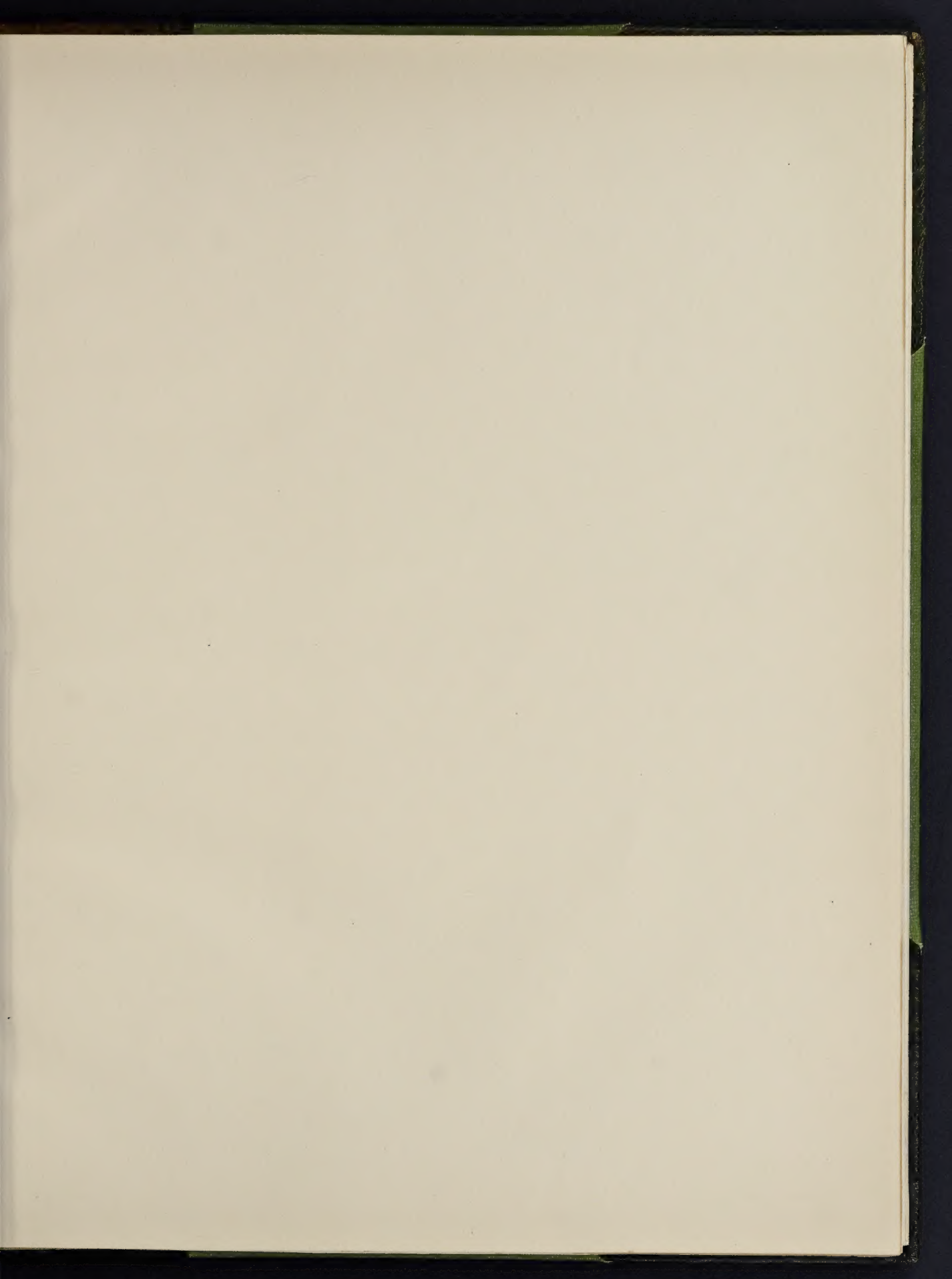
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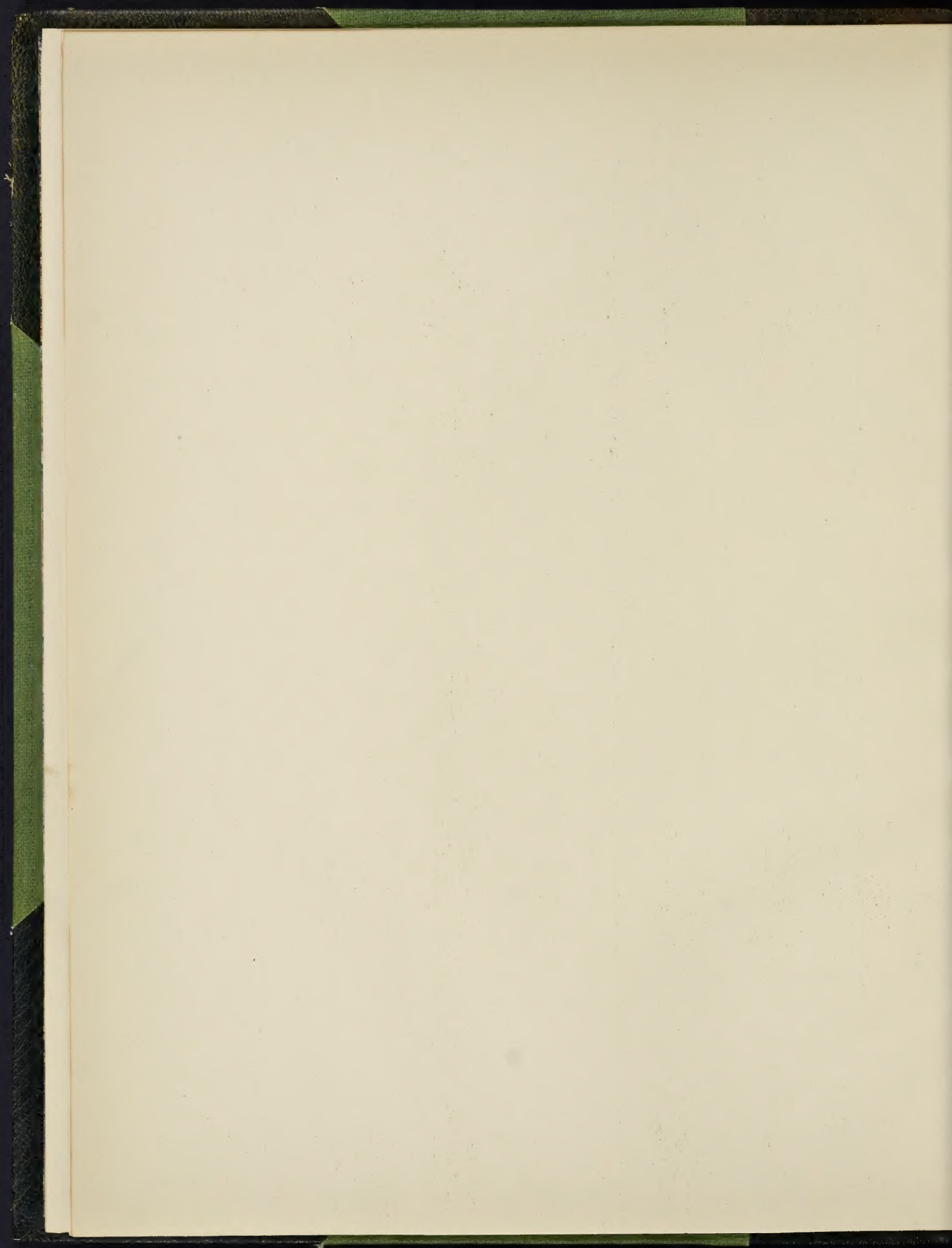




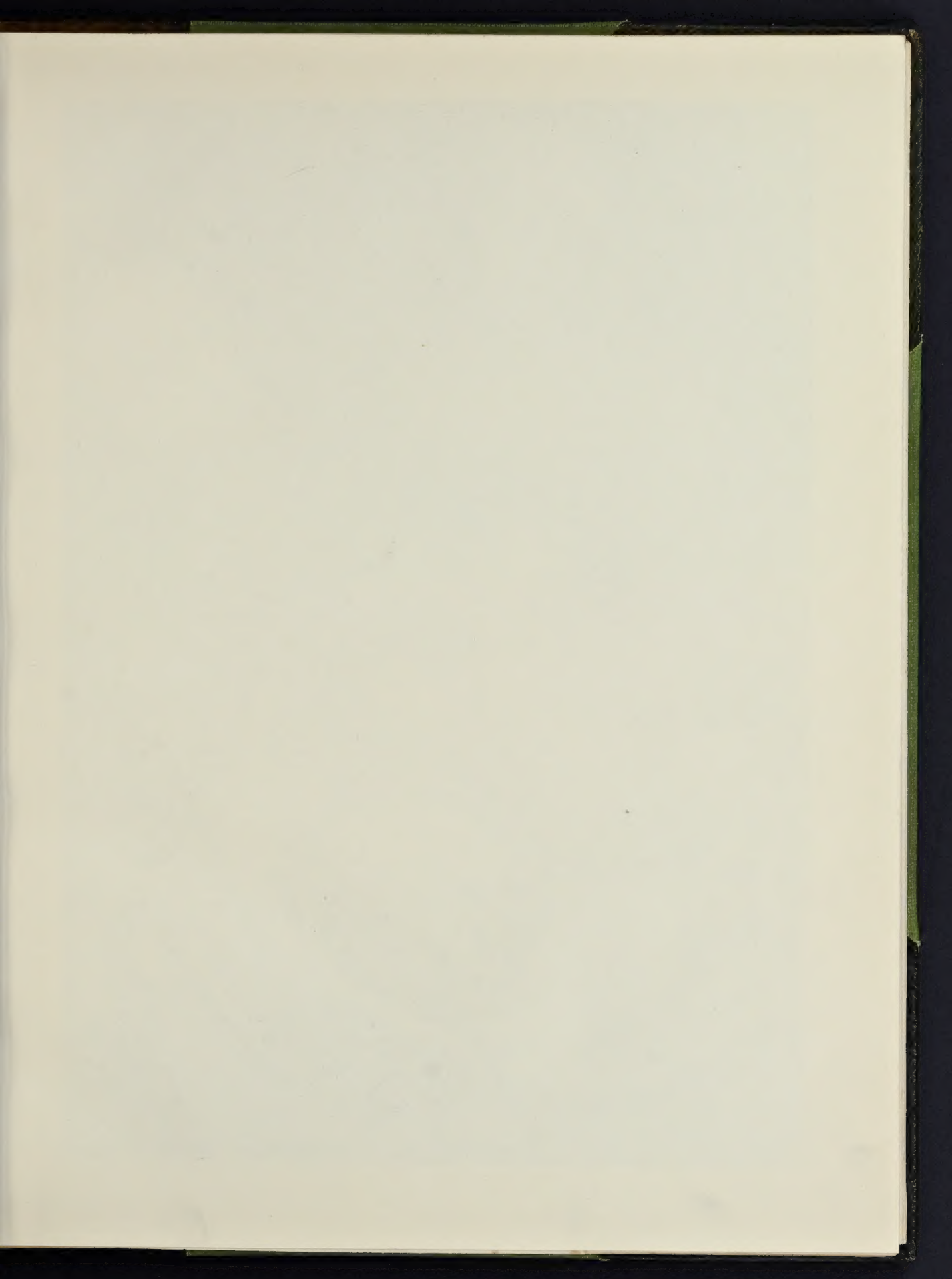


















COLLECTION  
J. PIERPONT MORGAN

TWO  
LOMBARD SKETCH BOOKS

IN THE  
COLLECTION

FORMED BY

C. FAIRFAX MURRAY

WITH  
A FEW DRAWINGS SUPPLEMENTING  
THE PREVIOUS VOLUME.

PRIVATELY PRINTED  
LONDON







THE series of Plates here placed first in order is reproduced from a sketch-book of the 14th century that once belonged to the well-known collector M. Eugène Piot, its previous history being unknown to the present owner.

It consists of eight sheets of vellum, besides the cover, folded to form a book of sixteen leaves, measuring  $9\frac{1}{2}$  by  $6\frac{3}{8}$  inches. On the upper cover some pen flourishes have been converted into rude profiles at an early date. On the under side is written "SANCTUS," probably, like a childish pen-drawing of a horse on the inside of the front cover, done in the 16th century. The book is now protected by a finely tooled crimson morocco case with silk ties, Italian work of the latter part of the 16th century. In the oval centre a coat of arms has been lightly scratched in.

The drawings are in bistre, mostly washed with terra-verde and occasionally touched with colour or tinted. They are of North Italian origin. The single word "Magalotti" written above one of the drawings is, I understand, in the Lombard dialect; this in itself would prove nothing, as it might have been written in by a former owner of the book, and not the artist, but it has every appearance of being contemporary with the drawings and in the same ink. It is in a very fine and rather more clerkly hand than one might expect, but the remarkable precision of the drawings themselves is consistent with the supposition that the handwriting is that of the artist.

In style the drawings resemble Tuscan work of the period, and there is a great resemblance in some of the types to Taddeo Gaddi; but the Northern taste of the designer is visible in his love of grotesques and his power in their delineation, thus helping to confirm the slender evidence of the only inscription in the book as to the Lombard origin of the drawings. A considerable capacity for drawing animals is also shewn by the artist.

Plates Nos. 26-67, forming the second series, are from drawings by Cesare da Sesto, once attributed to Leonardo da Vinci. The greater number apparently formed part of a book, and with a few exceptions are, with slight variation, of one size, viz., about  $7\frac{1}{2}$  by  $5\frac{1}{2}$  inches, only one being larger. In all probability some of the smaller drawings belonged to the same book, but were trimmed on account of the damaged state of the edges of the paper, of which there is evidence in many of the other drawings in the same set.



The drawings were mounted, about the year 1825, in a small folio volume bound in calf, without any attention to order. I have re-arranged them here according to an old numeration, possibly the original order of the leaves, but the numbering itself is probably not earlier than the 18th century, and on a few of the drawings no number can now be traced.

I do not believe the writing on the reverse of the drawing for the "Adoration of the Kings," plate 67, to be in the hand of Cesare da Sesto: the short inscription above the figures, plate 31, (the receipt for the preparation of a certain blue) is more likely to be his.

These drawings by Cesare da Sesto are sufficiently numerous and varied to give an excellent idea of his style and will help to identify a number of drawings that have hitherto been attributed to Leonardo da Vinci and others. It is evident that the artist had been in Rome, probably in the company of Leonardo, on the occasion of the memorable visit to the Pope which terminated so abruptly.

The Stanze ceiling frescoes by Raphael and those by Michael Angelo in the Sistine Chapel would seem to have attracted Cesare equally. The figure of Mars, plate 50, is practically copied from Michael Angelo. The figure of a man seated, plate 59, is also reminiscent of a figure in the Sistine. Cesare was indebted to Raphael for the suggestion of the two compositions of the "Judgment of Solomon," plate 47; for that of the "Adam and Eve," plate 38; besides the St. George and St. Michael, plate 26, which are free adaptations from originals now in the Louvre.

The male figures are generally effeminate in character, and whether designed for Apollo, St. Sebastian, David, or St. John Baptist have much the same outlines as Judith and Venus. Cesare is perhaps seen at his best in the groups of the Virgin and Child, and it is in these and other drawings in the present Collection that the germs of some of his most famous pictures will be found.

Plates Nos. 68 to 78 may be considered as in the nature of a supplement to my former volume of drawings. The inscription, plate 68, is on the back of the portrait of Masaniello by Aniello Falcone and has the interest of being nearly contemporary. It may be thus translated: "This portrait of Masaniello is by the hand of Aniello Falcone Napolitano, who was the master of Salvator Rosa and of the Neapolitan Battle-painters of his time, such as Andrea Coppoli, Papa Piscopo, Andrea da Leone and Ciccio delle Battaglie; he was also studied by the Jesuit P. Cortese, called Borgognone, and by M. Angelo delle Battaglie, who at that time was in Naples and painted the Market Place with the first beginning of that great Revolution, a superb picture of its kind that belongs to the Cardinal Spada, son of the Signor Marquis . . . and this is a most life-like portrait because Aniello Falcone was in Naples

during the Revolution. This drawing was in a book that I bought in 1683 in Naples from Andrea da Lione and he told me that the said book formerly belonged to the Duke of Tarsia . . . ."

It is to be regretted that the writer of this note did not append his full signature, the only indication of his name being the initial, which appears to be "Z."

The long and amusing note respecting Jonathan Richardson the Younger, plate 69, (the author of which I am unable to identify) is inscribed on the back of the mount to Francesco Vanni's drawing of the "Vision of St. Catherine of Siena," there erroneously referred to as "St. Agnes." The following facts respecting the writer I have gleaned from notes on the mounts of two other drawings in my possession and may possibly lead finally to his recognition. He possessed a drawing of the "Adoration of the Kings," ascribed to Raphael, previously in the Collection of Dr. Mead. In the note on the reverse of this he mentions that he was in Paris on the 5th June, 1750, where he compared the drawing with one by Raphael of the Battle of Constantine, now in the Louvre and then belonging to Baron Thiers. He was accompanied to the Baron's house in the Place Vendôme by P. J. Mariette. He was acquainted with most of the well-known amateurs of his time, as Dr. Askew, Hudson, Horace Walpole, Udny, Dr. Chauncey, Knapton, Stuart and Strange. Charles Rogers is also alluded to as a man whose opinion he respected and from whose collection he had acquired a drawing by Carlo Maratti, engraved in the Rogers Collection. Besides being a man of leisure and a student of the Classics, it is also evident he was a staunch Protestant. The above-mentioned drawing of the "Adoration of the Kings" was subsequently in the West and Lawrence Collections, and that by Maratti in the Warwick Cabinet.

Plate 70, from a drawing by Spinello Aretino, is inscribed in the upper part: "Papa alesandro udendo emiracoli di sco tomaso di contorbio si lo candilizzo," probably in the artist's autograph. The composition resembles that of a fresco in the Palazzo Comunale of Siena where the Pope is addressing the prostrate Barbarossa.

No. 75 by Pisanello is not without interest regarding details in the wine-shop interior; observe the serving-man's method of carrying a pile of dishes, the wine cups or glasses, lying one within another on the counter, the neatly folded towel in the rack above, etc.

The miniature by Domenico Panigarola, plate 76, is signed "Dominicus Bons."

No. 78 is from the only known drawing by Lancelot Blondeel, a design for a banner at Bruges.

The frontispiece is from a Cartoon which I venture to ascribe to the painter of the "Last Supper," a composition of life-sized figures,



formerly in the Sernagiotto Palace, Venice ; and who, until his name is discovered, may be called the "Master of the Sernagiotto Cenacolo," as it is the most important work by the artist known to me. His pictures are fairly numerous in Galleries and Churches in Italy. It is sufficient to mention two panels in the Brera ; Christ and two disciples, busts nearly life-size, unfortunately much repainted (in the Venice Academy) ; a Madonna and Child with portrait of the Donor, in the Naples Gallery, etc. A Portrait of a Gentleman, under the name of Giorgione, was recently in the hands of a Paris dealer, and a Madonna and Child with the Donor, landscape background (in my possession) was purchased in Rome. The Cartoon here given was at the beginning of the last century in the possession of an artist, Giuseppe Appiani, at Milan, and is engraved in Ignazio Fumagalli's work the "School of Leonardo da Vinci in Lombardy," published at Milan in 1811.

C. FAIRFAX MURRAY.

## LIST OF PLATES.

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### MASTER OF THE SERNAGIOTTO CENACOLO.

- 1 Holy Family. A cartoon. (Frontispiece).  
Black chalk.
- LOMBARD SCHOOL (XIV. CENTURY).
- 2 Hunting scene. A man shooting at a bear with a bow; a dog seizing a chamois. A young man in the foreground with a sling.
- 3 Six figures of children at play with sword and buckler, etc.
- 4 Six figures of children spinning a top, playing with a locust and riding hobby horses. In a shield above is an eagle with expanded wings over an olive tree.
- 5 A lady drawing a bow at a young man who has received the arrow in his breast. Beneath these figures an elderly woman giving bread to a beggar.
- 6 Occupations of the Months. January, an old man warming his feet at a fire while drinking. March, a peasant pruning a tree. April, a youth playing a double flute. May, a young man standing by a flowering tree.
- 7 Occupations of the Months. June, reaping. July, threshing. August, hunting.
- 8 Occupations of the Months. September, barrel making. October, gathering grapes. November, knocking down acorns. December, killing a pig.
- 9 Acrobats.
- 10 Grotesques. Two of the figures fighting with sword and buckler.
- 11 Grotesques. Five figures, two of whom are armed.
- 12 Hunting the chamois and wild boar.
- 13 A young man holding a ball which he is in the act of presenting to a young woman.
- 14 A woman with a pair of bellows kindling a fire. Two old women seated to right, one with a distaff. Beneath is a smithy, a composition of three figures.
- 15 A man with a tall hat shooting at an eagle with a bow and arrow. Beneath is grotesque woman-headed monster with a bagpipe, and a young man with a palm branch.
- 16 Grotesques. A figure with birds' legs playing a violin, and a female with a horn.
- 17 A peasant driving an ass. A gentleman with a hawk on his fist hunting with two dogs in a cornfield.
- 18 A couple of blind beggars, one accompanied by a young woman, the other led by a boy. Beneath are two male figures playing musical instruments, one of whom has a fantastic winged head-dress.
- 19 Heraldic lion.
- 20 Hunting scene, the hunter winding his horn; a dog seizing a hare by the leg. To right is an owl. A dog pursuing a boar cub, and a fox asleep under a tree in the foreground.
- 21 A group of four young men and women dancing to the music of a lute played by a youth to left. Beneath is a gentleman in a hood kissing a lady, and a girl spinning.



- 22 A girl playing a tambourine and a man with a drum and fife, a girl acrobat tumbling to the music. Beneath is a female penitent kneeling before a monk, a youth standing behind with a scourge.
  - 23 Two figures kneeling, garlanded by their lovers, a youth and a lady, respectively. Beneath, a combat between two knights in full armour on horseback, the housings and shields bearing the letters G. and R.
  - 24 A young man with an arrow in his breast kneeling before a lady who is seated on a low throne and holding a bow. Beneath, two youths with swords and bucklers.
  - 25 Four figures; the two above are playing stringed instruments and are seated on low thrones; beneath, a monk and a woman with guitar.
- Pen and bistre washed with terra-verde and occasionally tinted with colour; on vellum.  
Collection, Eugène Piot.

#### CESARE DA SESTO.

- 26 St. George and the Dragon. St. Michael and Satan, and Amorini with Hippogriff.
- 27 Judith with the head of Holofernes.
- 28 Venus and Cupid. Reverse of preceding.
- 29 St. Sebastian. To right a nude female figure with her back turned, below being a reclining figure of a man.
- 30 A nude female with trophies of war; a smaller sketch for the same in a different position. Above, to right, is a design for Ornament with a seated captive. Reverse of preceding.
- 31 Nude studies of a female and St. John Baptist. Above, probably in the handwriting of the artist, "afare azuro," etc.
- 32 Nude studies of St. John Baptist and a female holding a long staff in her right hand. Above is a study of a head and a Panel of Ornament. Reverse of preceding.
- 33 Two studies of female Saints holding palms, one reading a book; a winged angel beneath.
- 34 Study of a female figure lightly draped. To right several studies of children for the Infant Christ and St. John. A female figure standing by the side of a pedestal on which she is resting her arms. To left a male figure bending beneath a grotesque headpiece ridden by an Amorino. To right is a group of Leda and the Swan. Reverse of preceding.
- 35 Study of a woman as in No. 32, here partially draped, probably designed for "Judith." Beside her is a fantastic female figure terminating below the waist in foliage, and bearing a child on her shoulder. Leda and the Swan, (near the edge of the sheet to left), is remarkable for the similarity of the design to a Greek bas-relief now in the British Museum.
- 36 Panel of Ornament with reclining male figures, Amorini, etc. Reverse of preceding.
- 37 Mars, Venus and Cupid: beneath are figures of Adam and Eve. A Panel of Ornament on the edge of the sheet to left.
- 38 The Fall. A composition with the Tree of Knowledge to right: above are separate figures of Adam and Eve, differing in scale. Reverse of preceding.
- 39 Grotesque masks. A long necked Harpy ridden by an Amorino, etc.
- 40 St. John Baptist holding a bowl in his extended right hand. To right a partially draped female figure bending forward, beneath being two half-length figures of women; an Ornament on the edge of the paper to right. Reverse of preceding.

- 41 Two sketches for the seated figure of a woman draped to the waist, holding a staff in her right hand. To right, "Fame" winged, blowing a trumpet, beside an Amorino bearing a basket of fruit. Several smaller figures are seen on the lower edge of the paper; a male figure, Venus and Cupid, and a man seated, with a child on a raised platform by his side.
- 42 Study of a draped female figure holding a crystal raised in her left hand and a burning torch in her right. A male figure, whose back is turned, standing cross-legged; the design varied from one on the reverse of the sheet. Beneath are three female figures, two of whom hold baskets of fruit. Reverse of preceding.
- 43 A female seated on the back of a man-headed lion, who bears an infant aloft in his arms. A Panel of Ornament to right. Below this is a small kneeling figure of St. Lucy, similar in design to the figure in the Berlin "Resurrection," ascribed to Leonardo.\* To left are two figures possibly for the "Flagellation."
- 44 St. Jerome seated reading. Left and right of the sheet are studies of Ornament on the edges of the paper. A female figure with a shield, and Venus and Cupid beneath. Reverse of preceding.
- 45 Panel of Ornament, with Amorino above and figures with tridents below.
- 46 Panel of Ornament, surmounted by a horse's head, a winged monster below. Reverse of preceding.
- 47 The Judgment of Solomon, with two separate studies for the Executioner. The Virgin and Child beneath to right.
- 48 Judith with the head of Holofernes. David with the head of Goliath. The Virgin and Child to left. Reverse of preceding.
- 49 A youthful Shepherd standing to left; beneath, the Virgin and Child with the infant Baptist. A grotesque bearded monster to right, etc.
- 50 Mars, Venus and Cupid. The figure of Mars copied from one of the *figurés* by M. Angelo in the Sistine. Reverse of preceding.
- 51 Two panels of ornament, one with a label inscribed "VIRTUS."
- 52 The Baptism of Christ, with separate studies for the figures of the Baptist and a man holding a spear. Reverse of preceding.
- 53 Amorino carrying a lion's skin and club, the attributes of Hercules. To right seated figure with a torch (see No. 41).
- 54 St. Sebastian, Apollo (?), Amorino, etc. Reverse of preceding.
- 55 St. John Baptist seated. A partially draped female figure to right, beneath being half-length figures of a Naiad with two children, and a Satyr bearing a basket on his head.
- 56 Study of a bull. Reverse of preceding.
- 57 Amorino riding on the back of a monster with a human head. A youthful female seated on an urn is to left. Beneath are figures of Christ and St. John Baptist.
- 58 The Virgin and Child. Beneath is a study for St. John Baptist, similar to No. 31. Reverse of preceding.
- 59 Two sketches for a seated male figure and a female Saint (see No. 33). Sketches of other male figures fill the sheet.
- 60 St. John Baptist. View of a castle beneath. Reverse of preceding.
- 61 Two studies: the Virgin and Child, and the Holy Family.
- 62 The Virgin and Child.
- 63 St. Bartholomew.

\* The picture in question, although of the School of Da Vinci, cannot I think, be attributed to Cesare da Sesto. The St. Lucy is badly repainted, and it is possible that more than one hand was employed. The figure of St. Leonard is finer than the rest.



- 64 An oblong Panel of Ornament, with Nymphs, Satyrs, and Amorini; possibly partly copied from the antique.  
 65 Venus and Cupid.  
 66 Studies of figures for The Adoration of the Kings in the Naples Gallery.  
 67 Writing on the reverse of the preceding in an unknown hand.  
 Red chalk, pen and bistre.

- 68 Contemporary inscription on the reverse of the portrait of Masaniello.\*  
 69 Inscription by a former owner on the back of the mount of a drawing by Francesco Vanni.†

SPINELLO ARETINO.

- 70 Pope Alexander in Council.  
 Pen and bistre.  
 Collection, Masson.

ANTONIO POLLAJUOLO.

- 71 Study of a male torso. On the reverse of this drawing is a study of a man's head in profile.  
 Pen and bistre.  
 Collection, Sir Chas. Robinson.

FILIPPINO LIPPI.

- 72 Drapery Study. A young man seated to left with his hands clasped.  
 Silver point, heightened with white, on grey prepared paper.  
 73 Drapery Study. Man seated, looking to left, holding a long ornamented staff in his left hand. Reverse of preceding.  
 Silver point, heightened with white, on grey prepared paper.  
 Collection, Duke of Cambridge.  
 74 Drapery Study. Standing figure of a man to left, holding a palm and book.  
 Silver point, heightened with white, on violet-grey prepared paper.  
 Collection, Sir Chas. Robinson.

PISANELLO.

- 75 Interior of a wine shop.  
 Pen and bistre.

DOMENICO PANIGAROLA.

- 76 The Resurrection. A Miniature from a Choral book. Signed.  
 In colours and gold on vellum.

KAREL DU JARDIN.

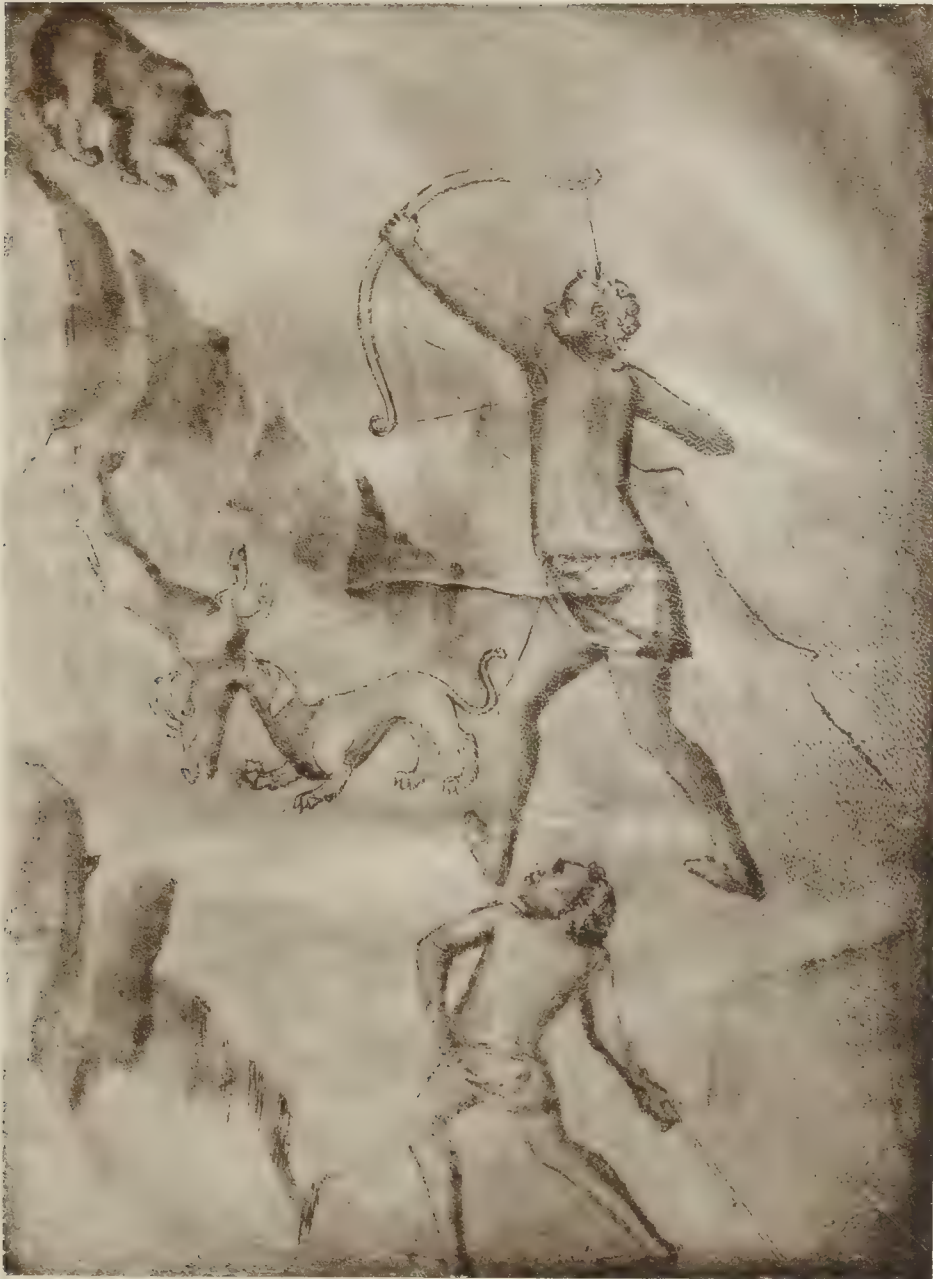
- 77 A herdsman watering his horse at a ford. To left a girl with a basket on her head, a ruined aqueduct in the distance. Signed and dated, Rome, 1676.  
 Red chalk.  
 Collection, Salting.

LANCELOT BLONDEEL.

- 78 Virgin and Child enthroned between St. Luke and St. Eloy. Design for a banner painted in 1545 for the Corporation of Painters and Saddlers of Bruges. See Weale, "Lancelot Blondeel, Peintre, 1496-1561," Bruges, 1908.  
 Pen and bistre washed.  
 Collection, Sir Chas. Robinson.

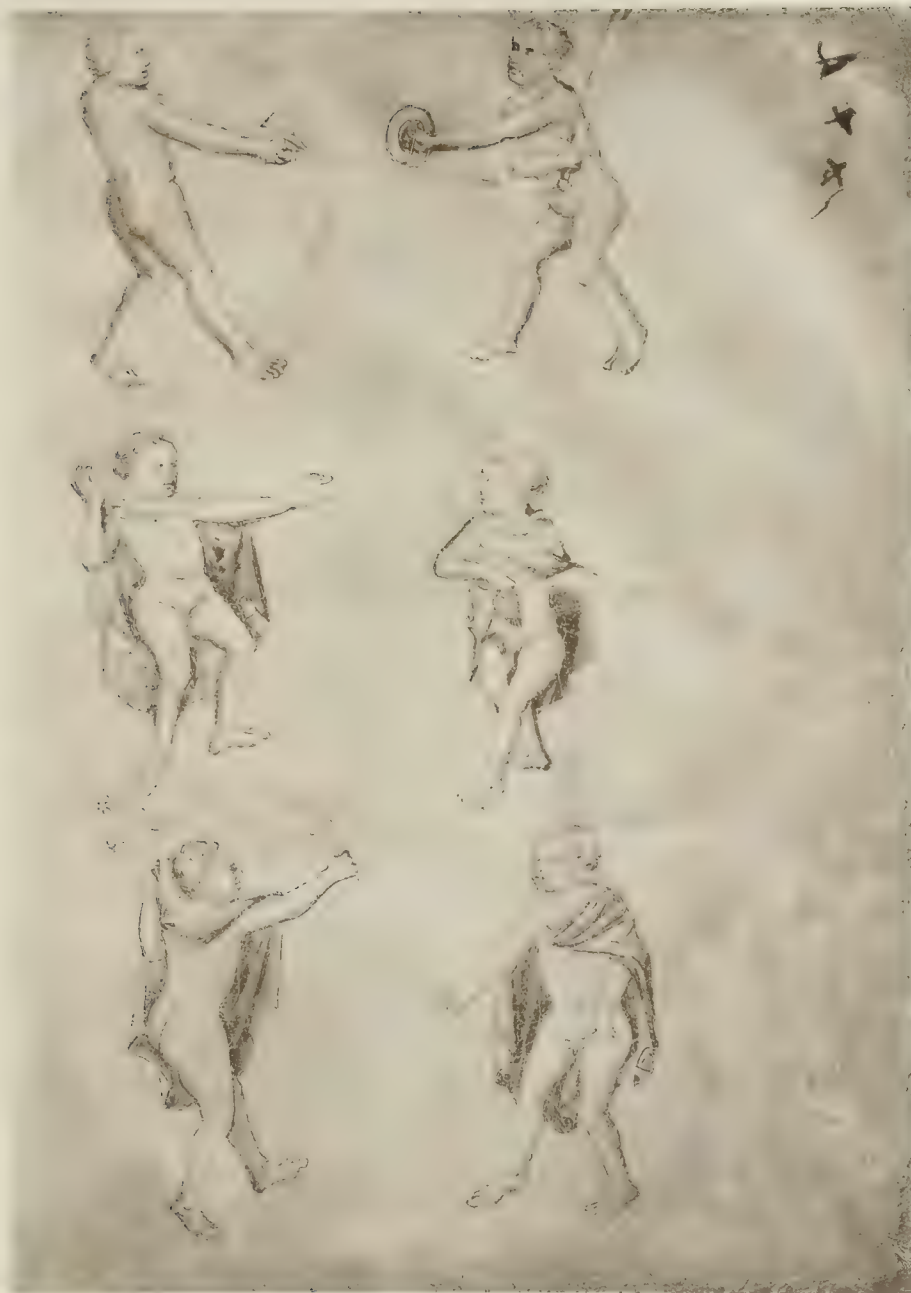
\* Plate No. 107, in the first vol. of Drawings (privately printed).

† Plate No. 105 in the same Collection.















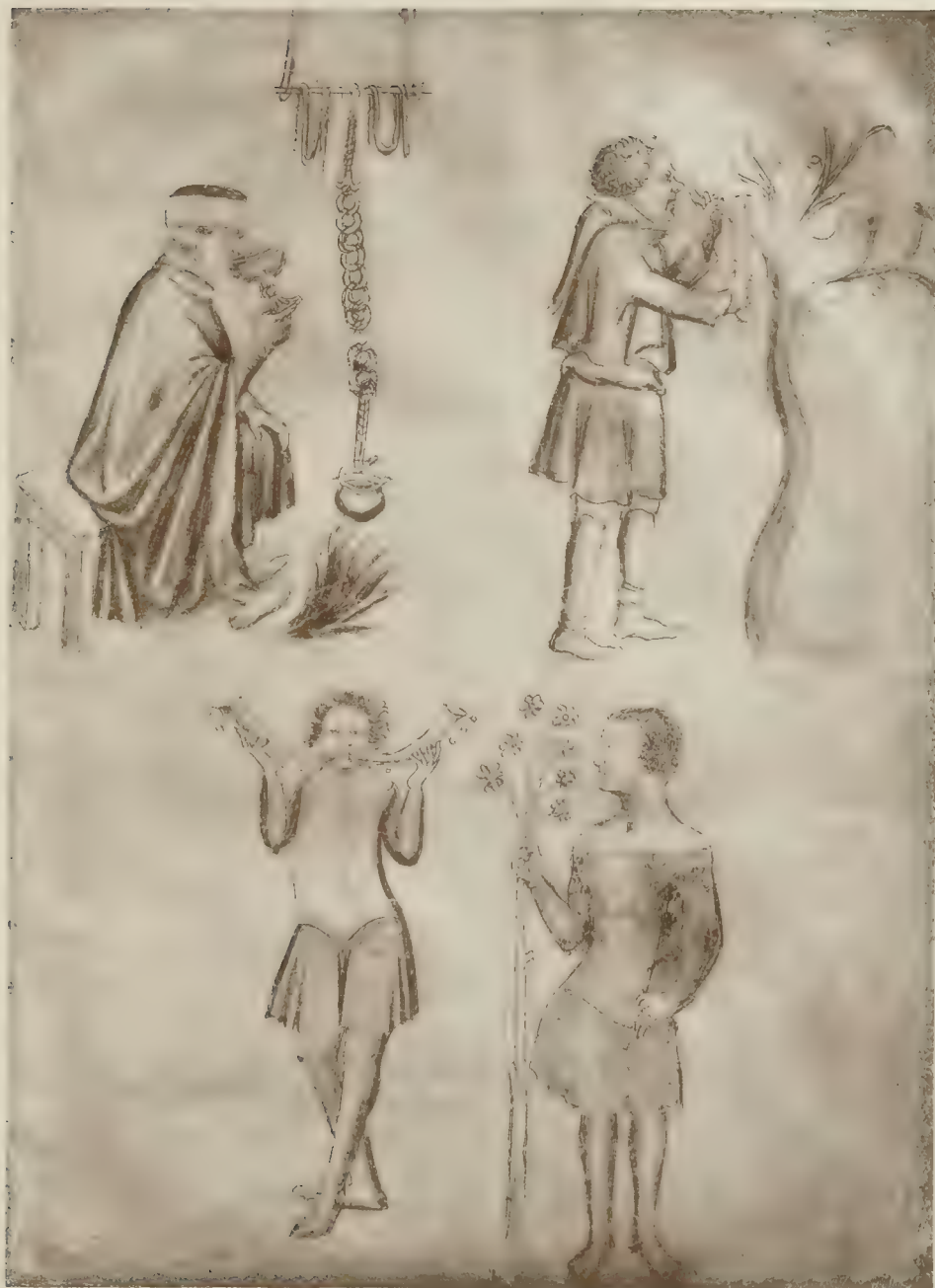






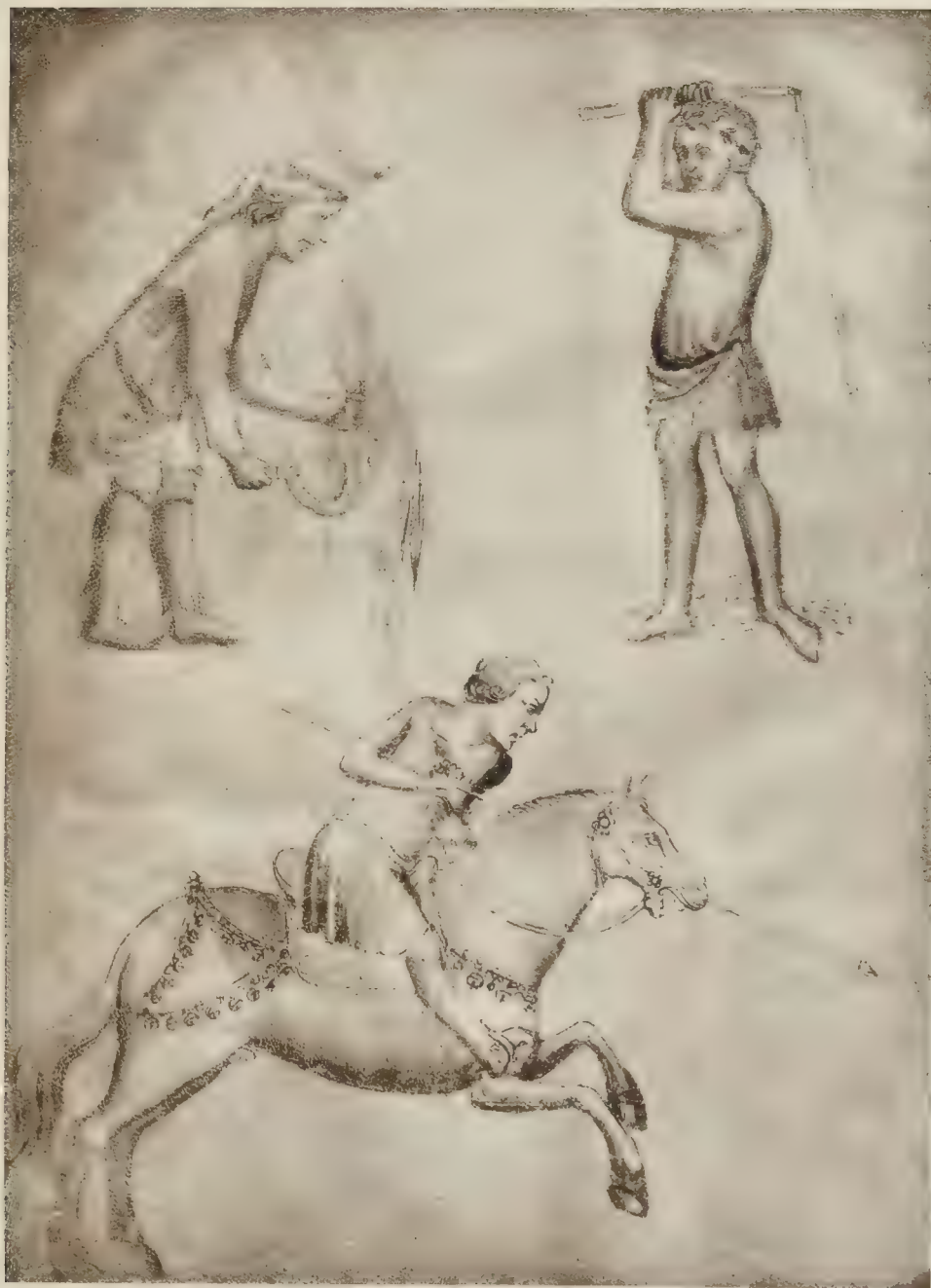


















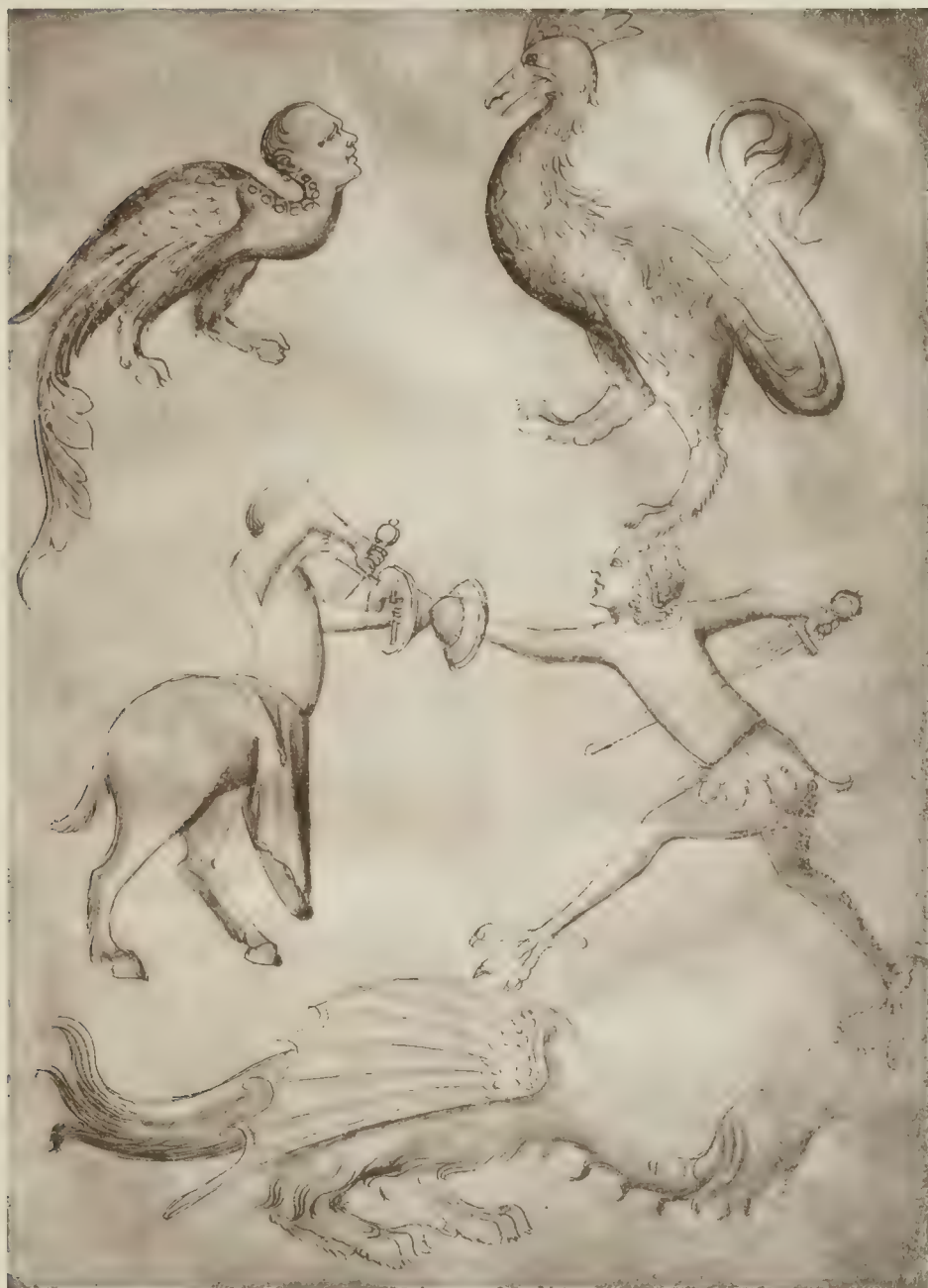






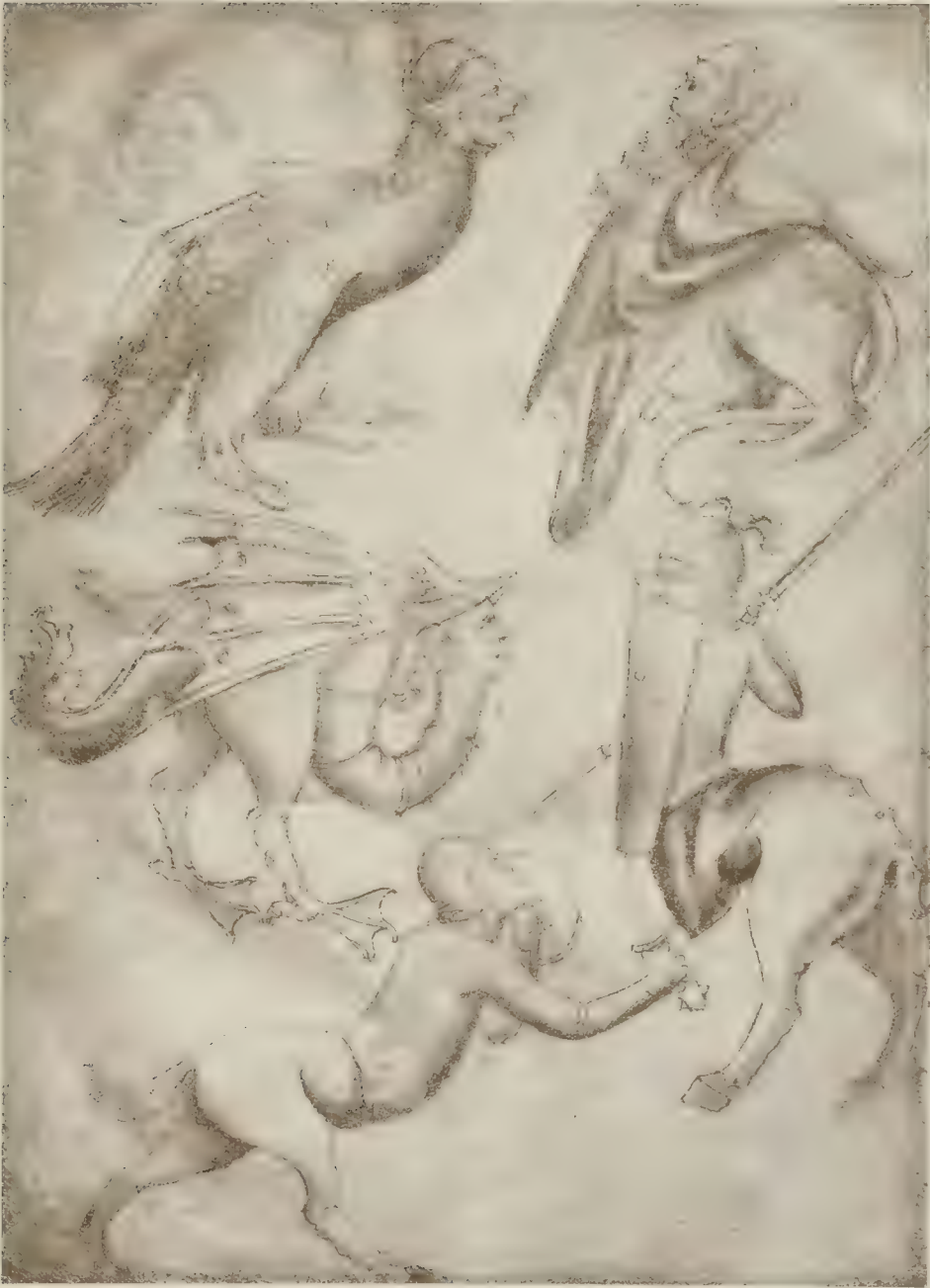
















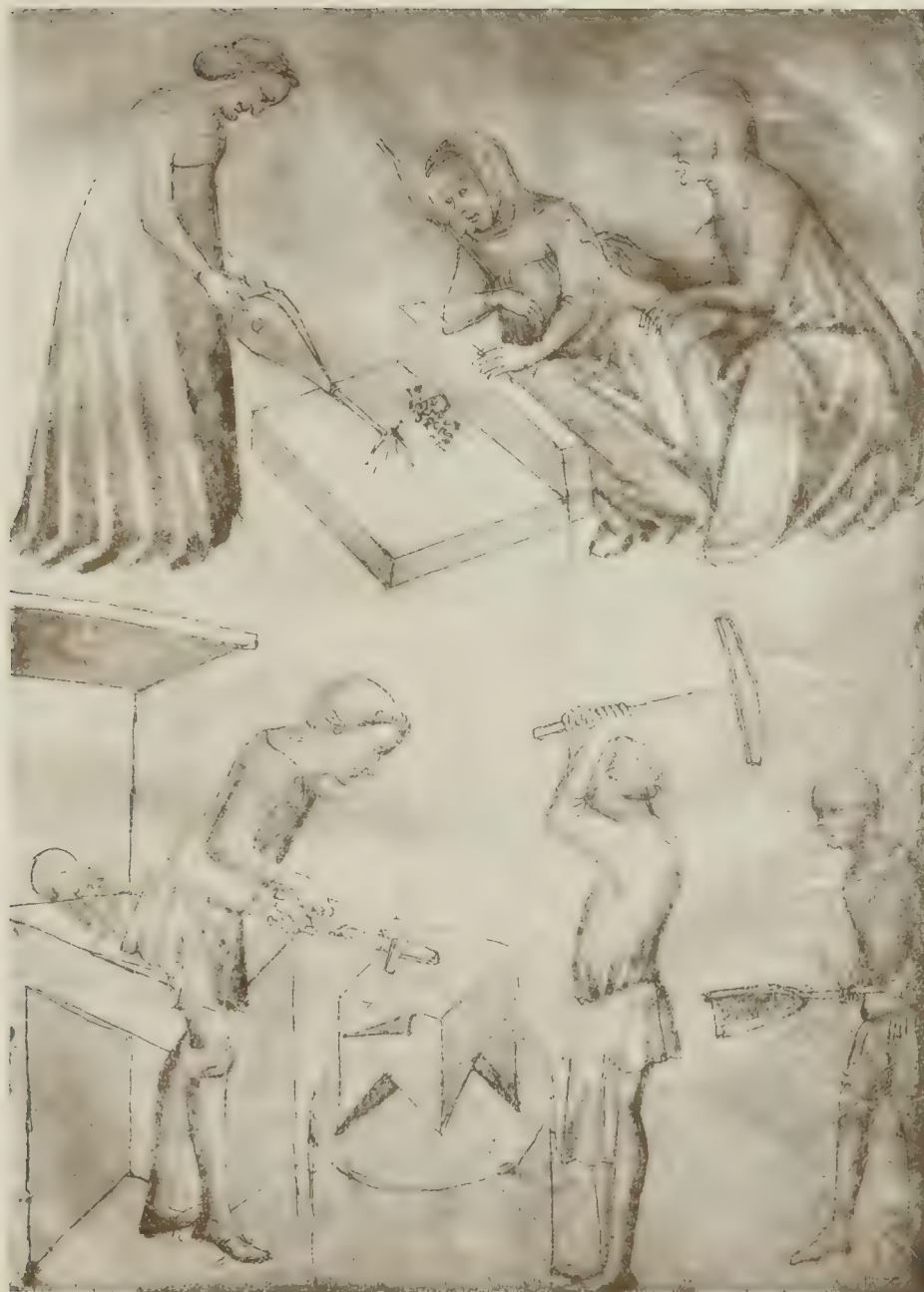




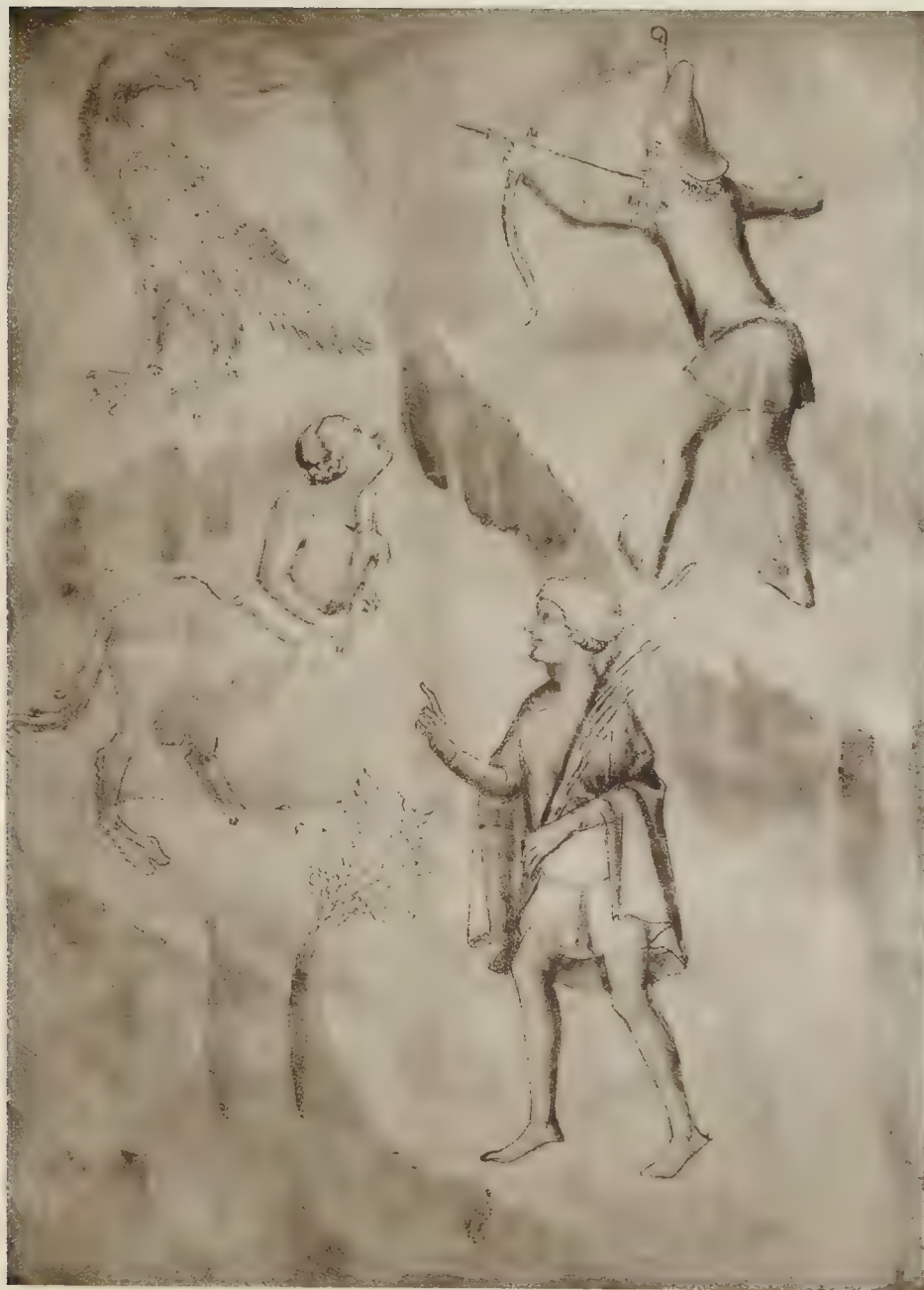






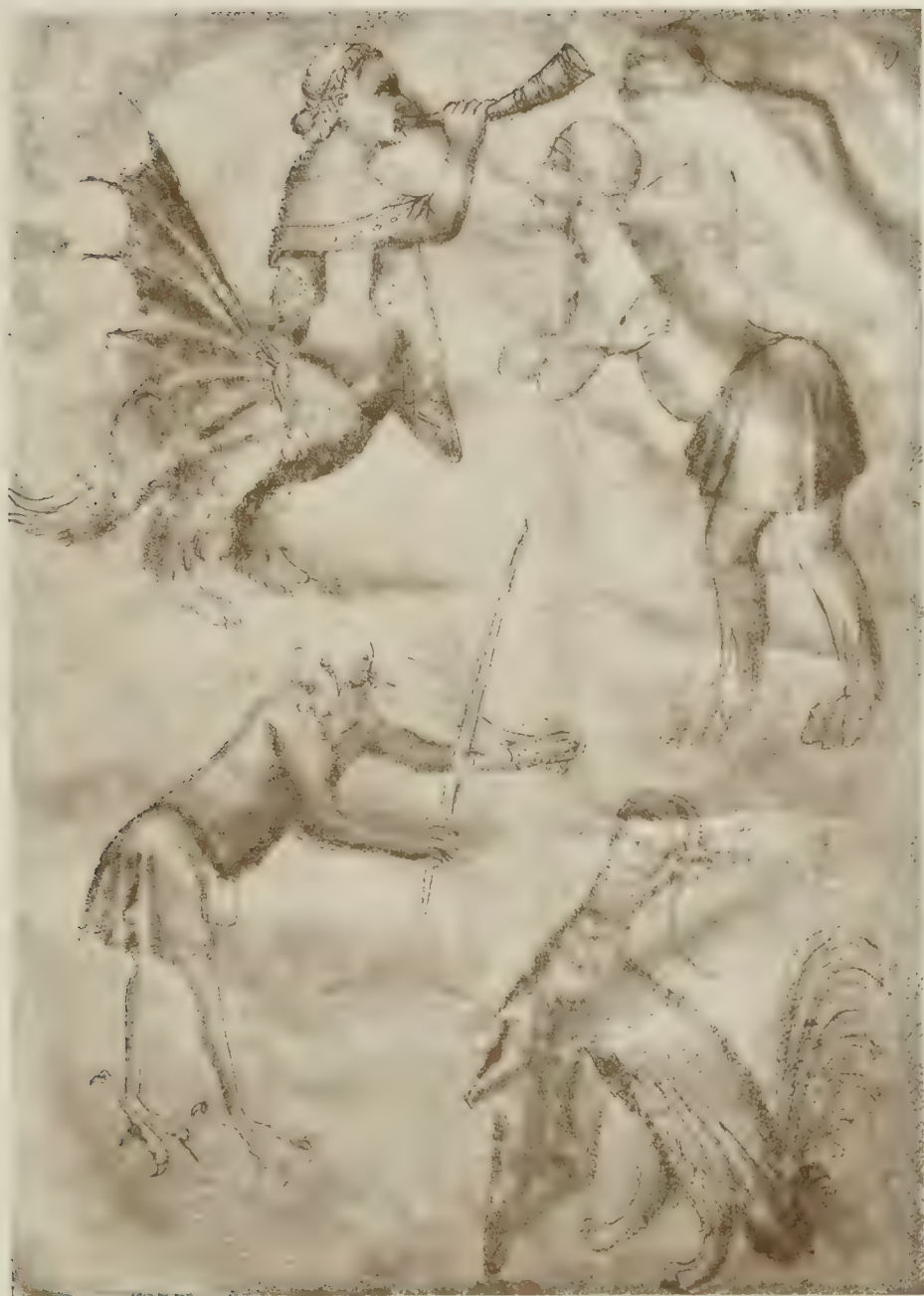










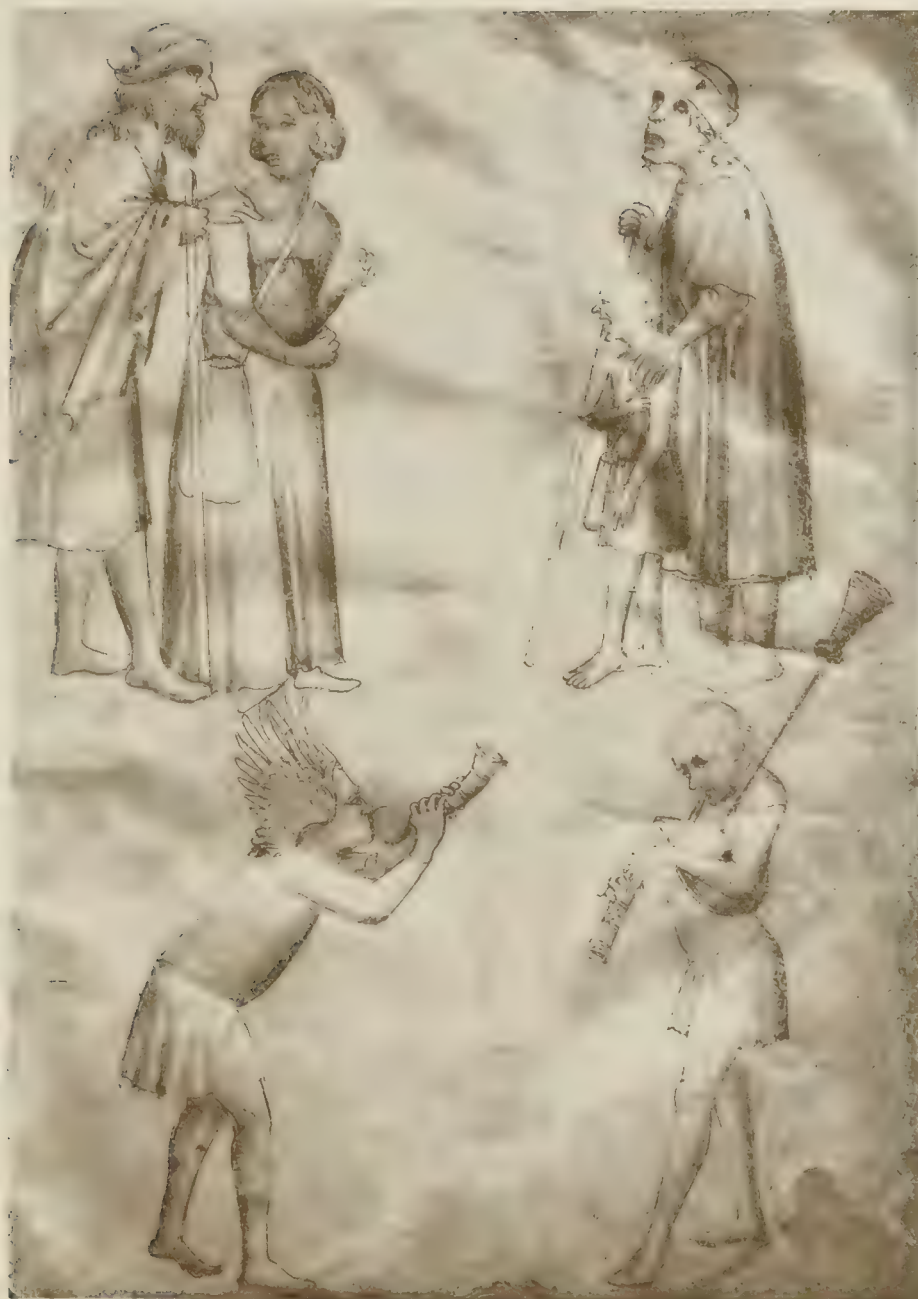






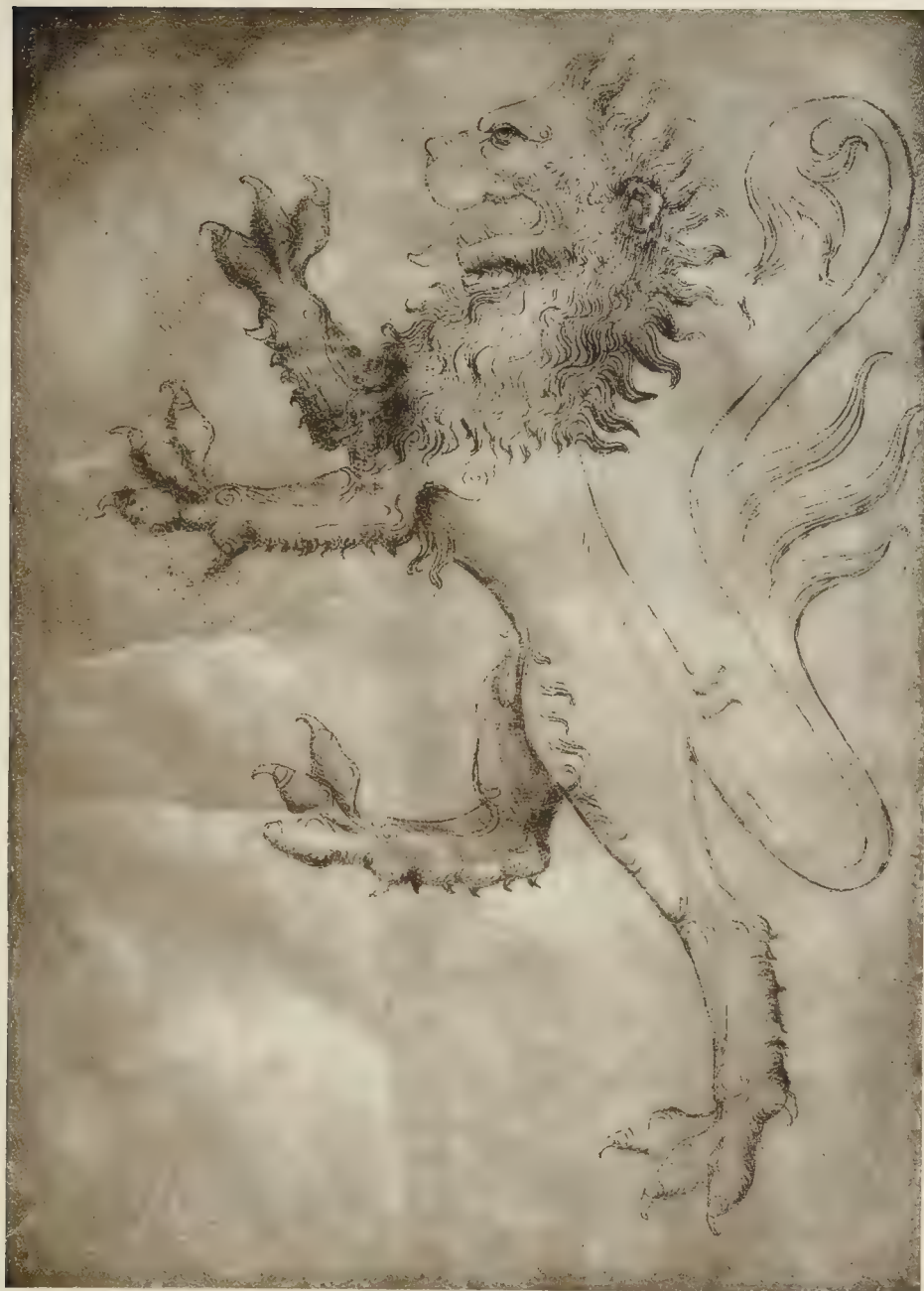






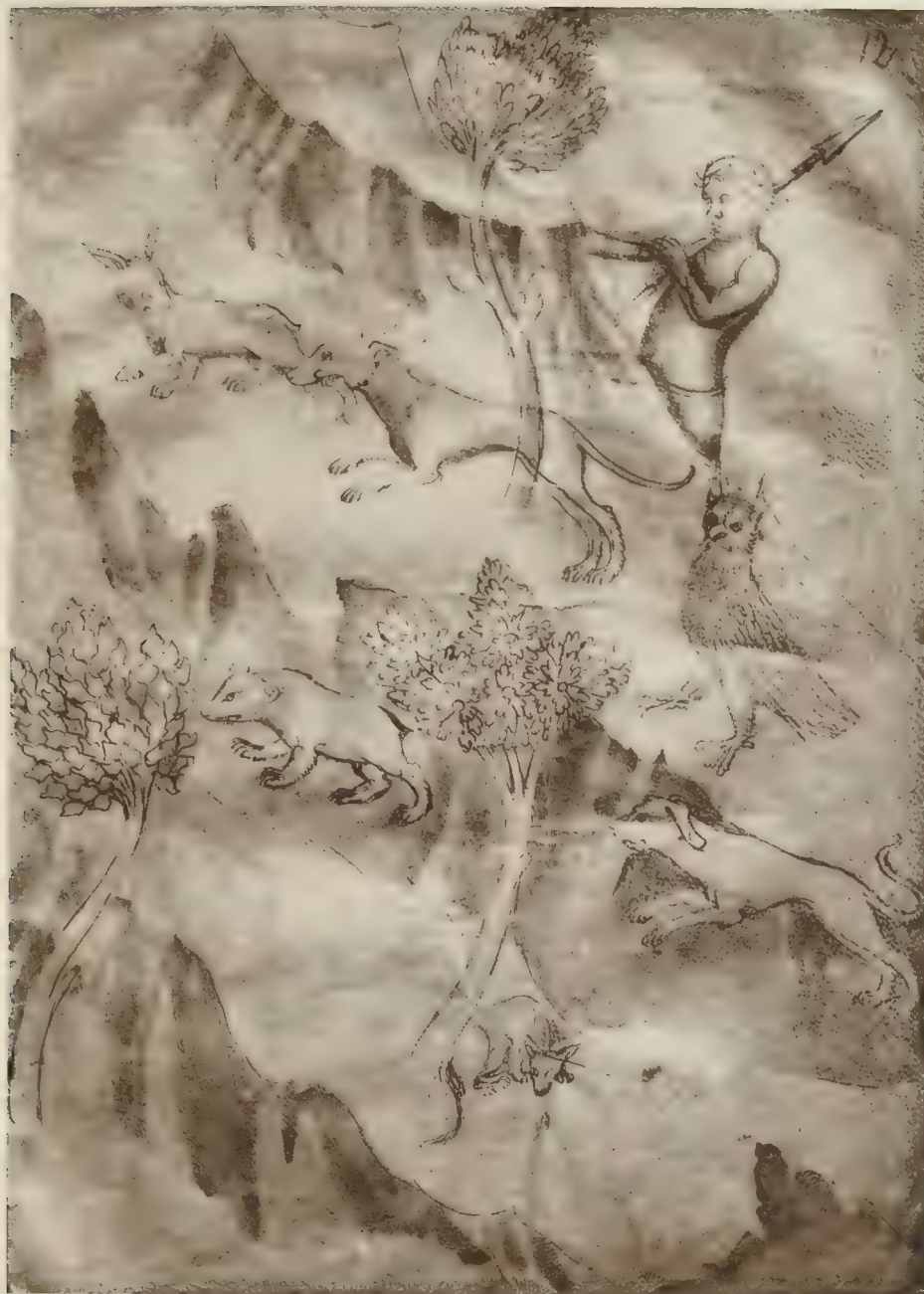




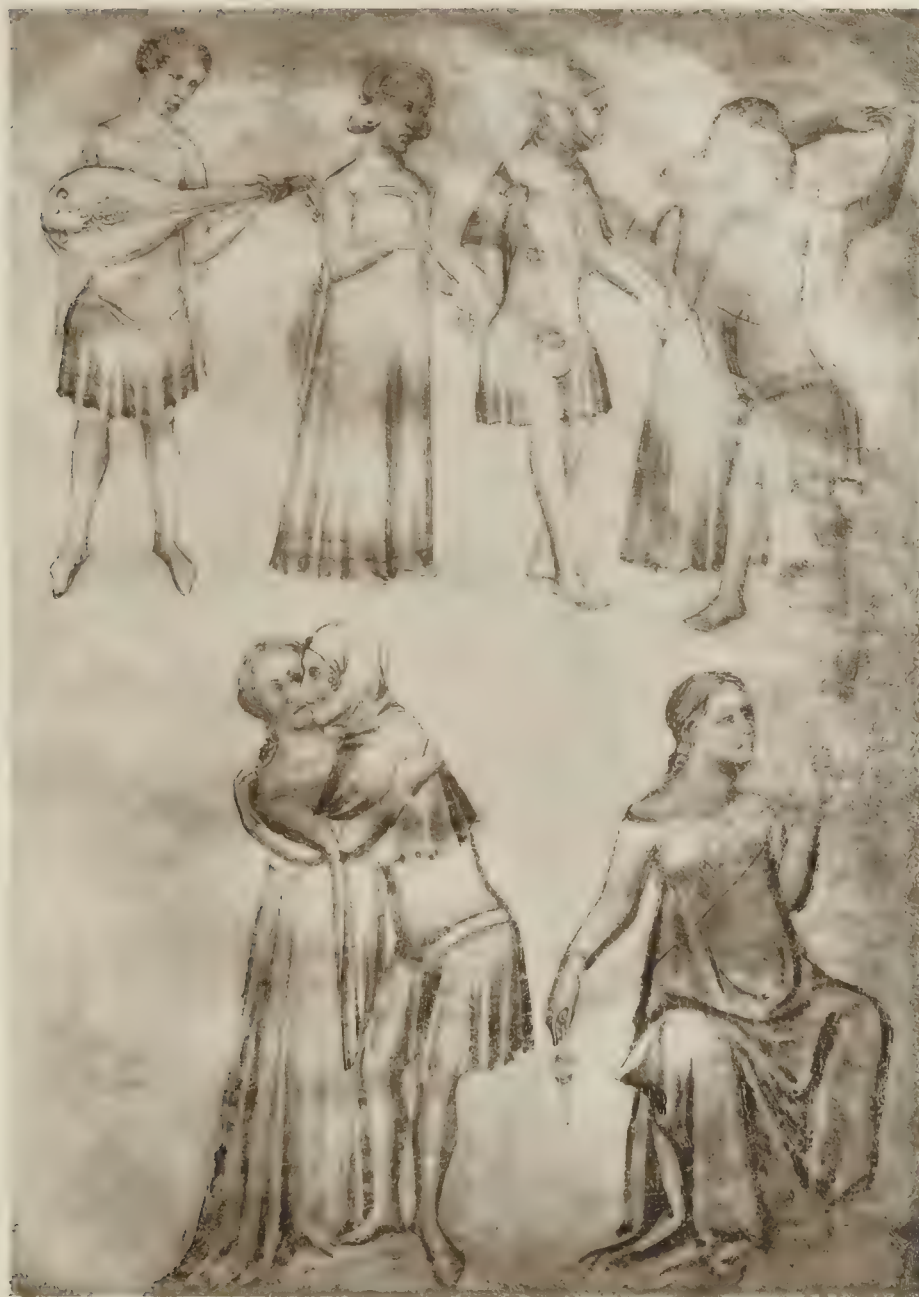






















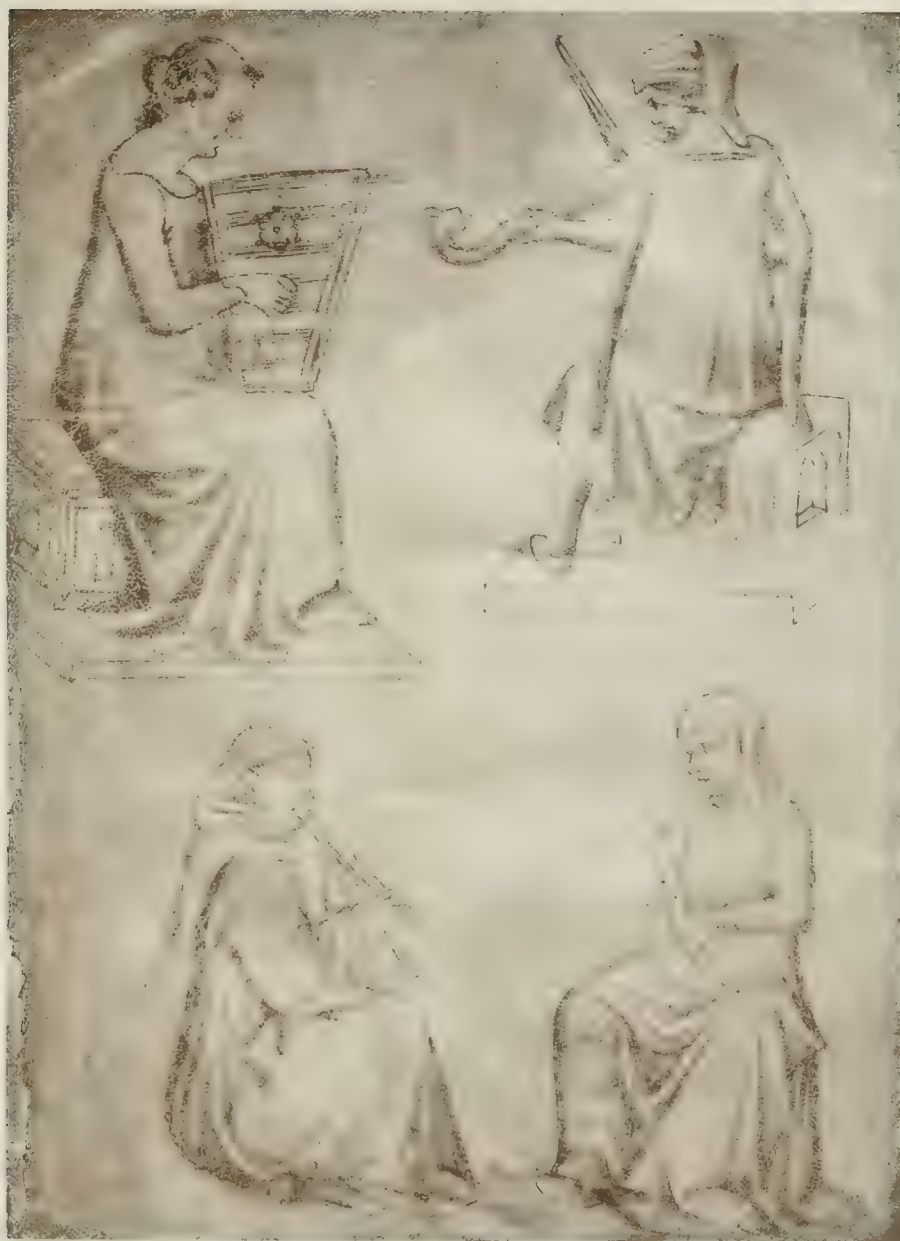


































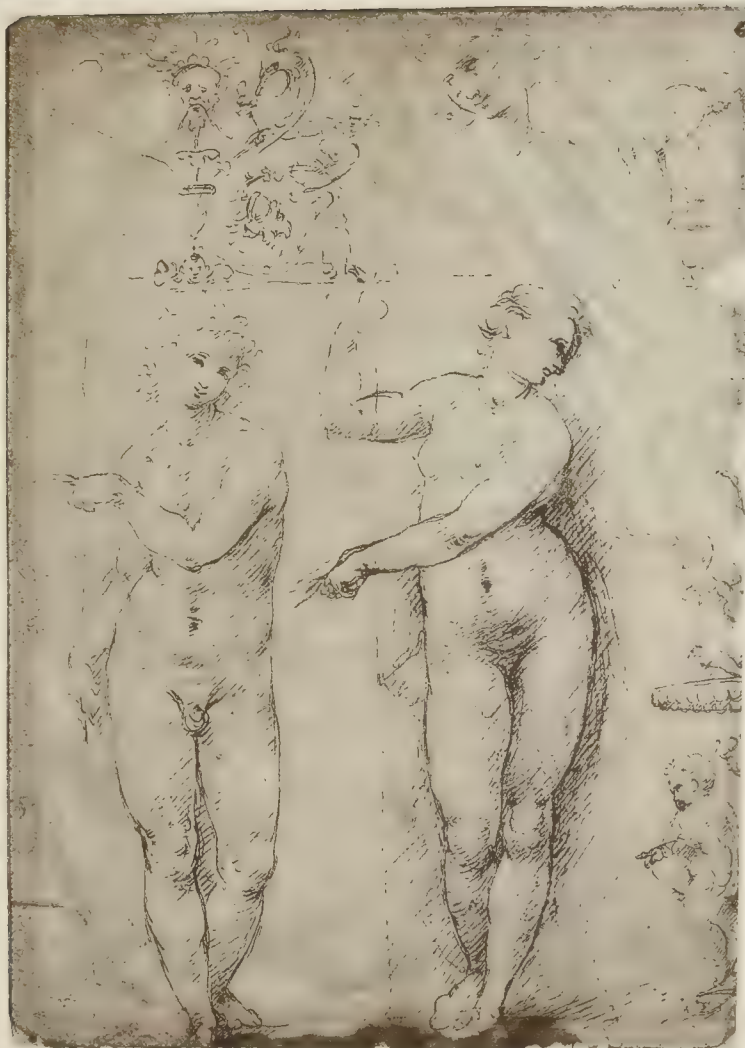
















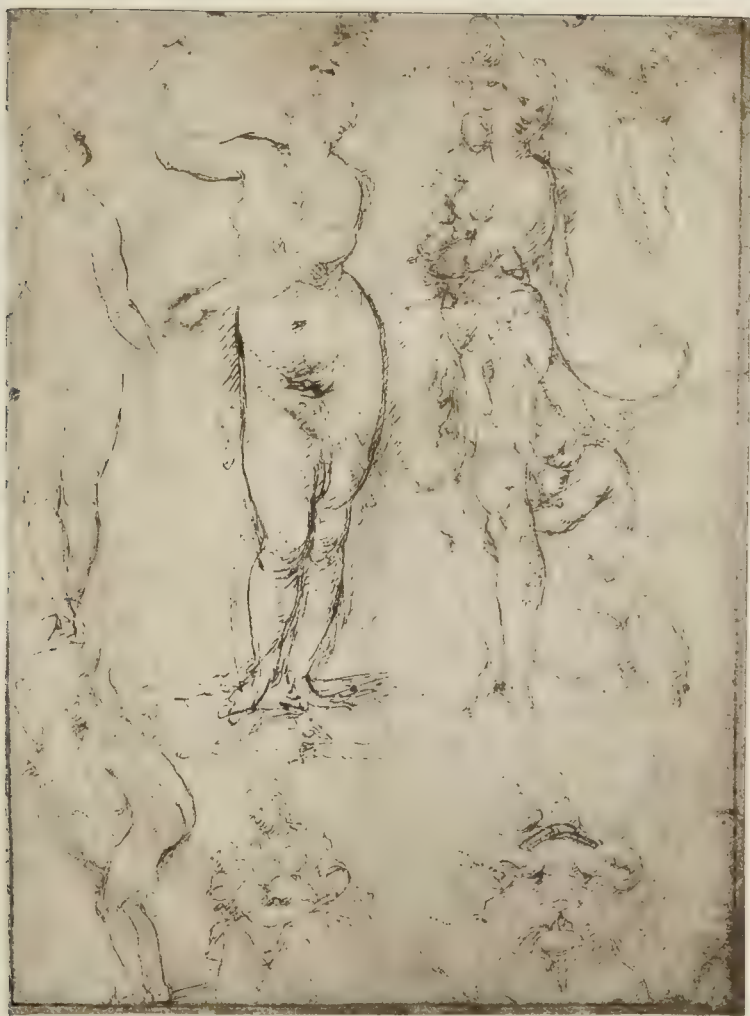




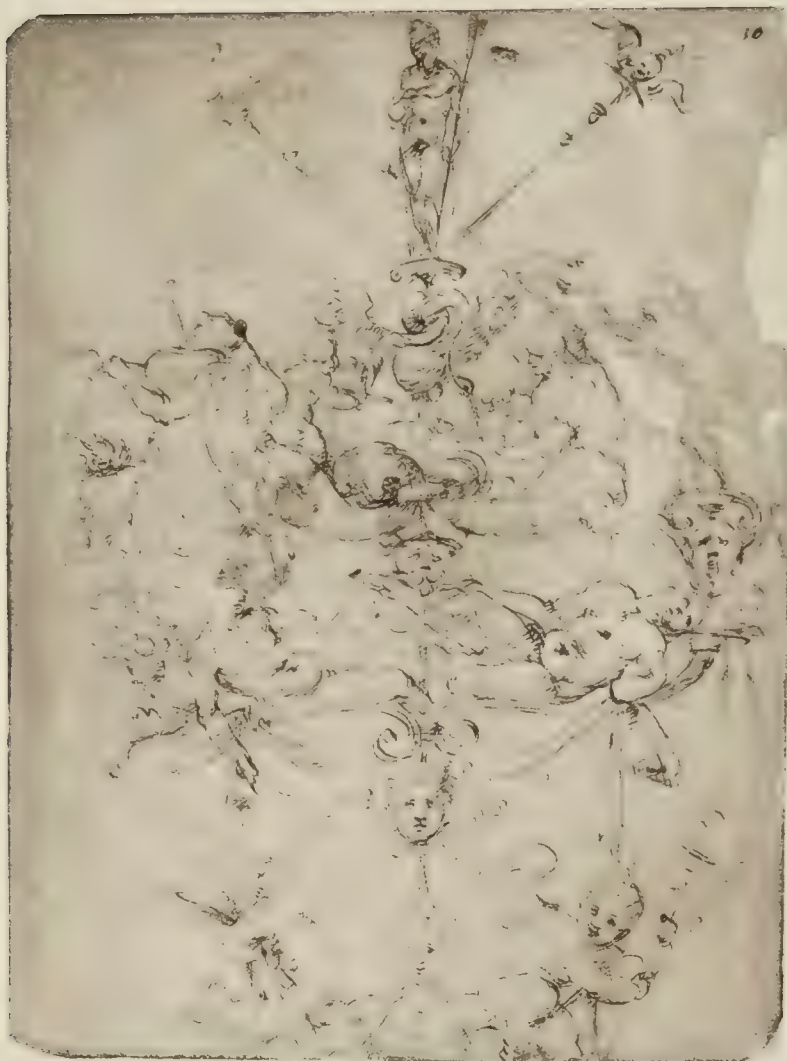










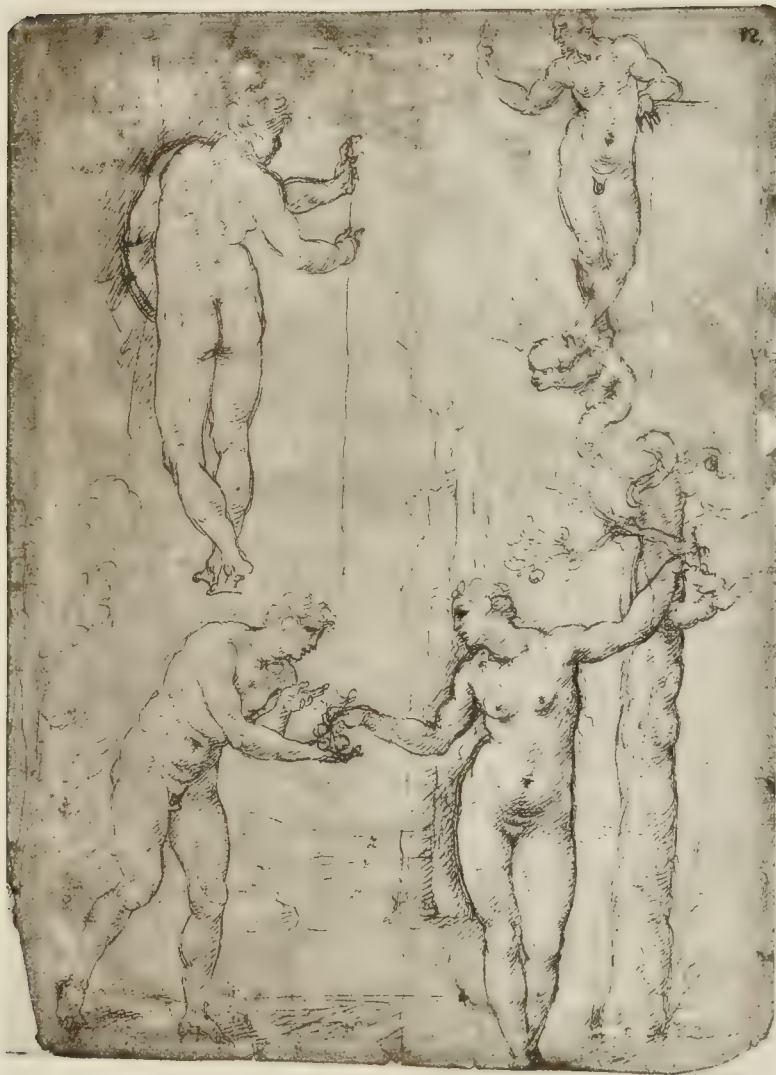










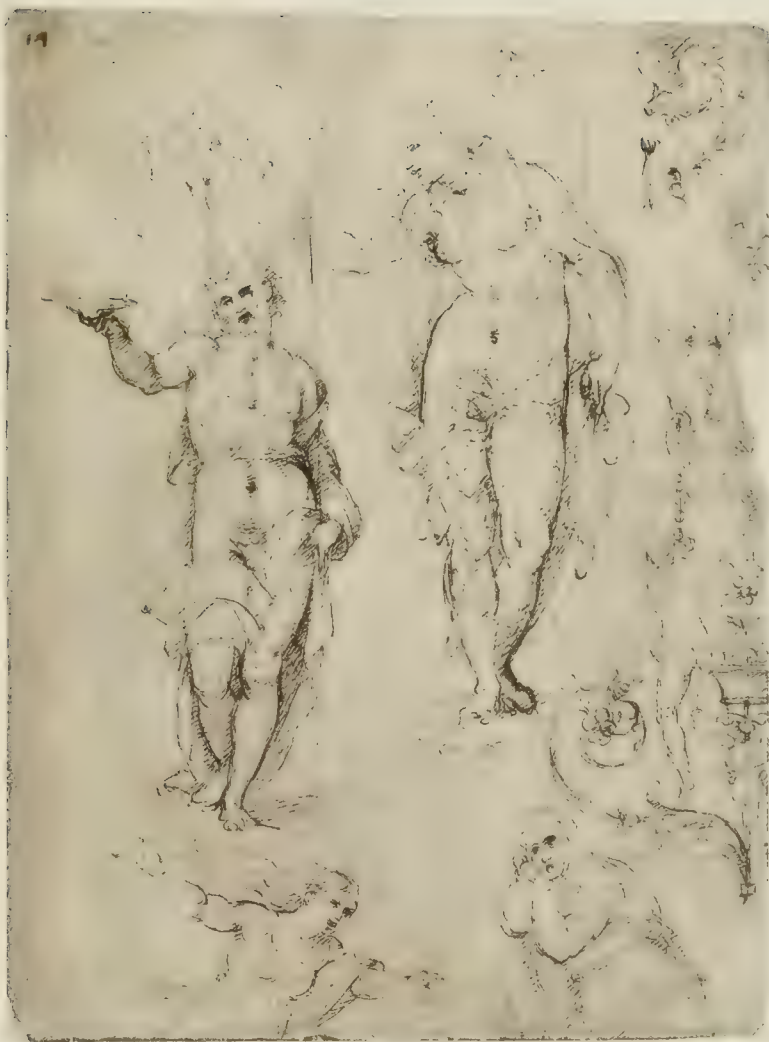






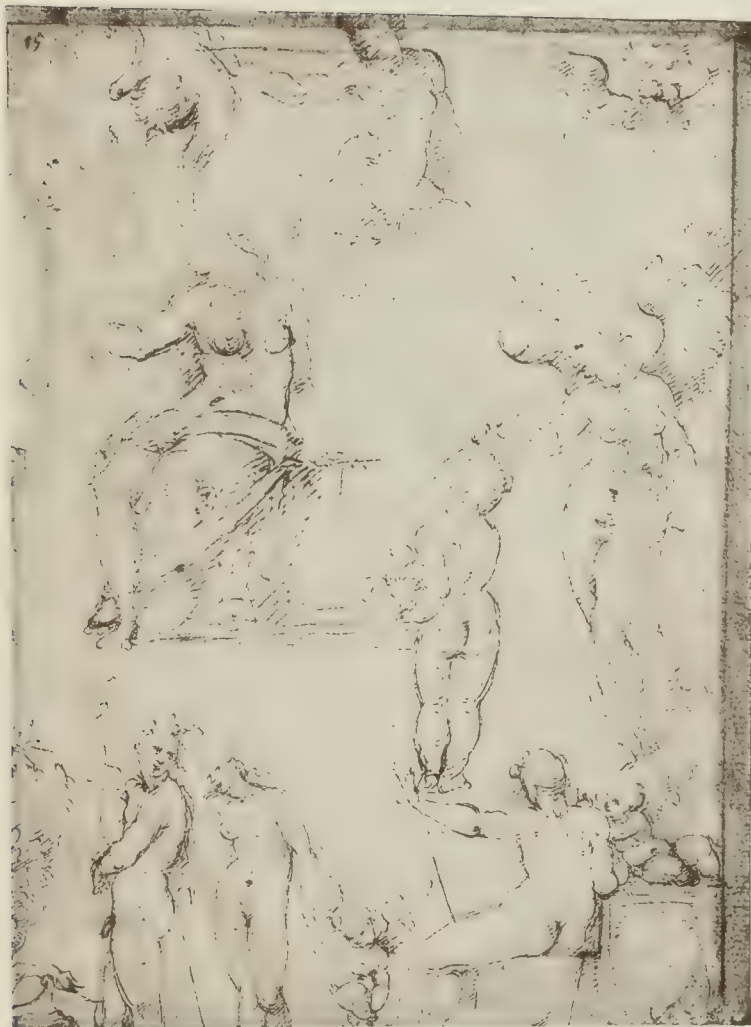




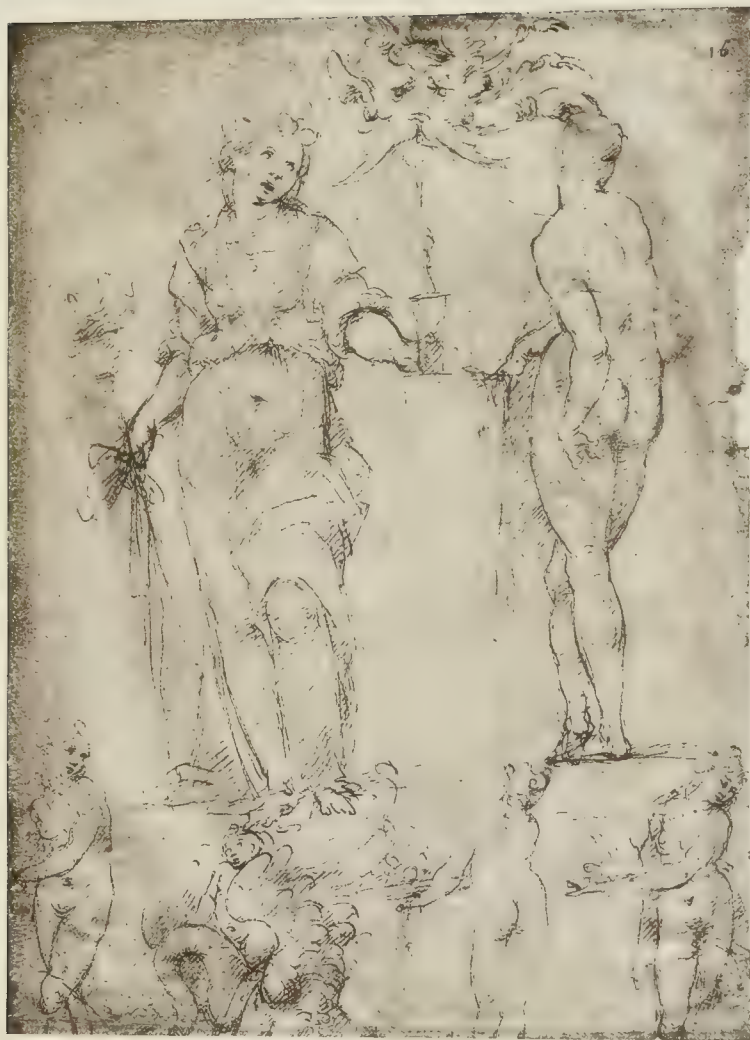






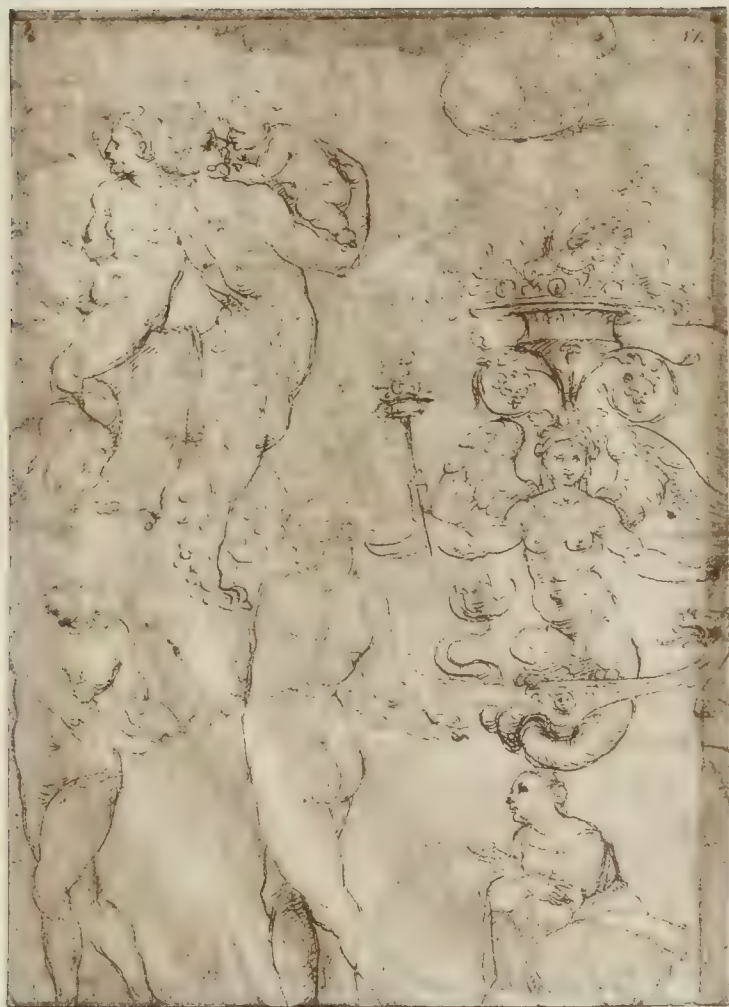




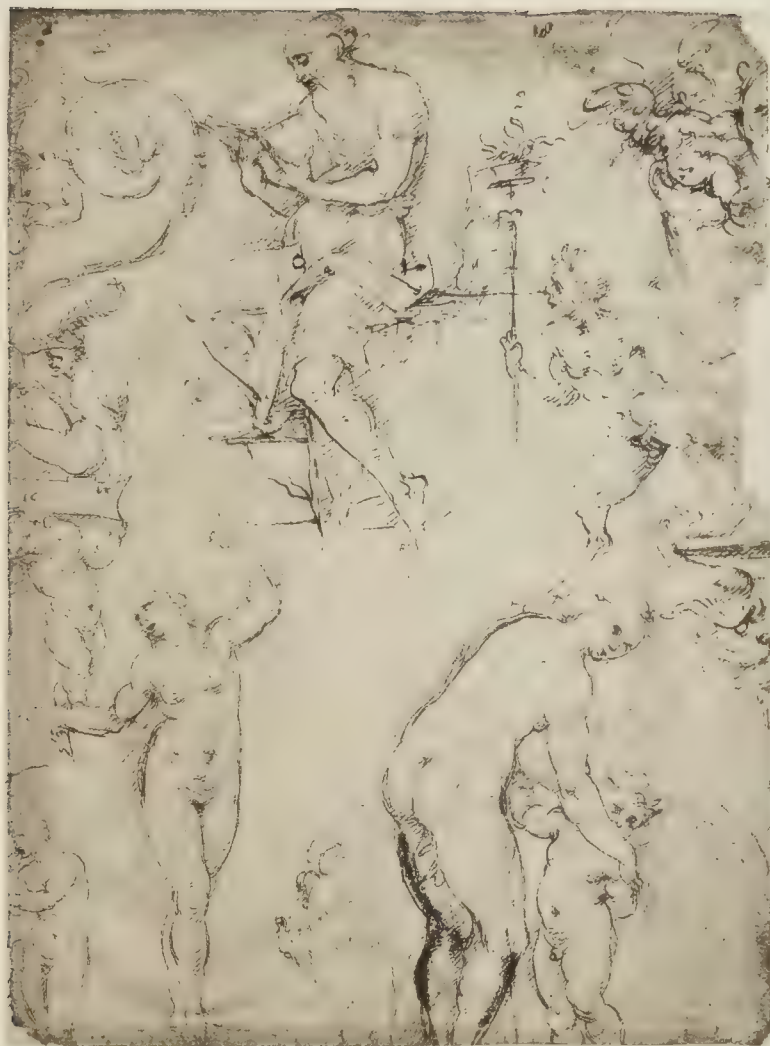






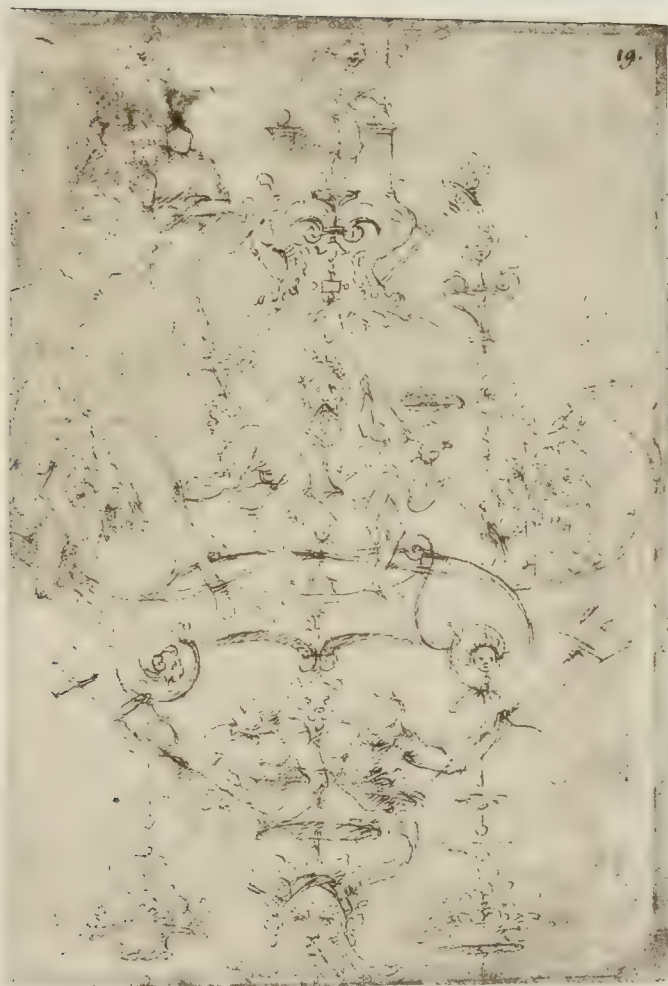










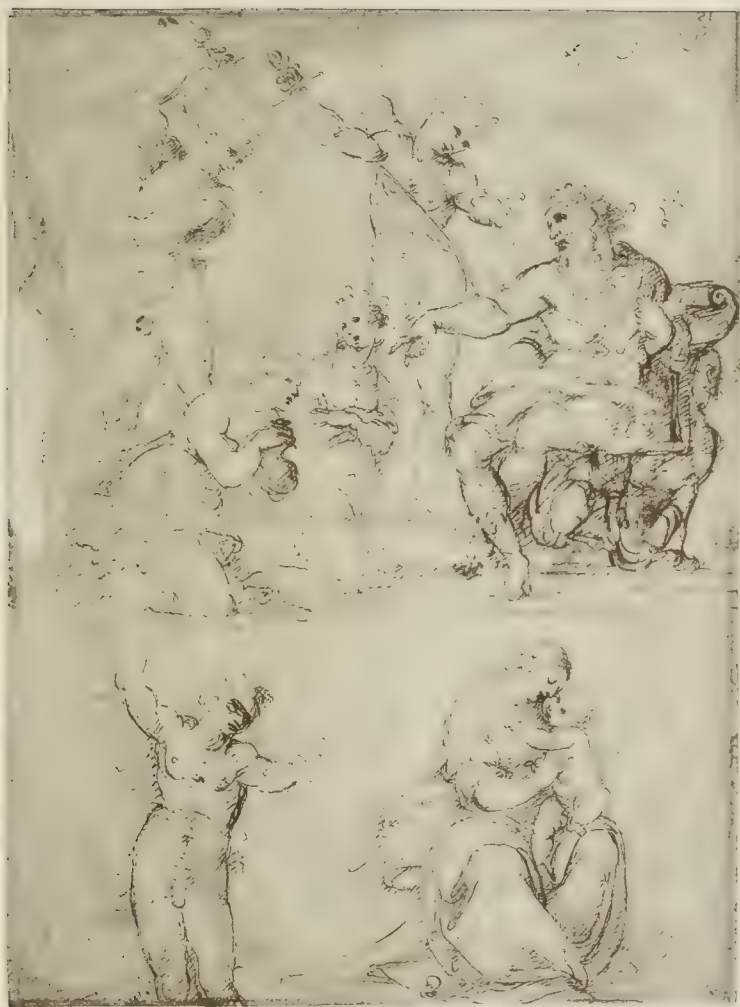










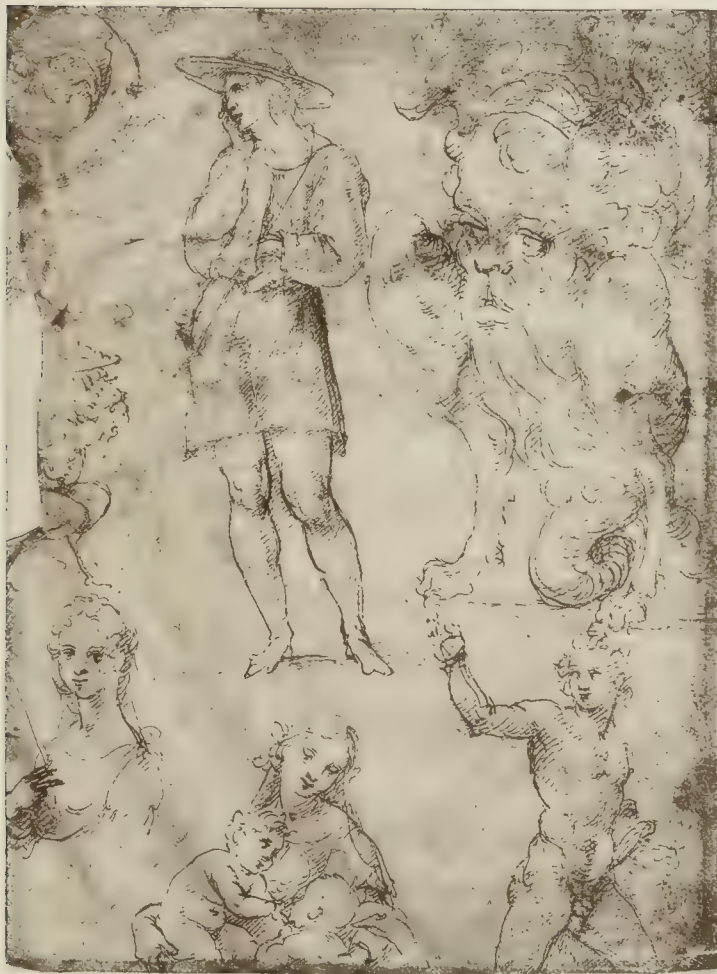










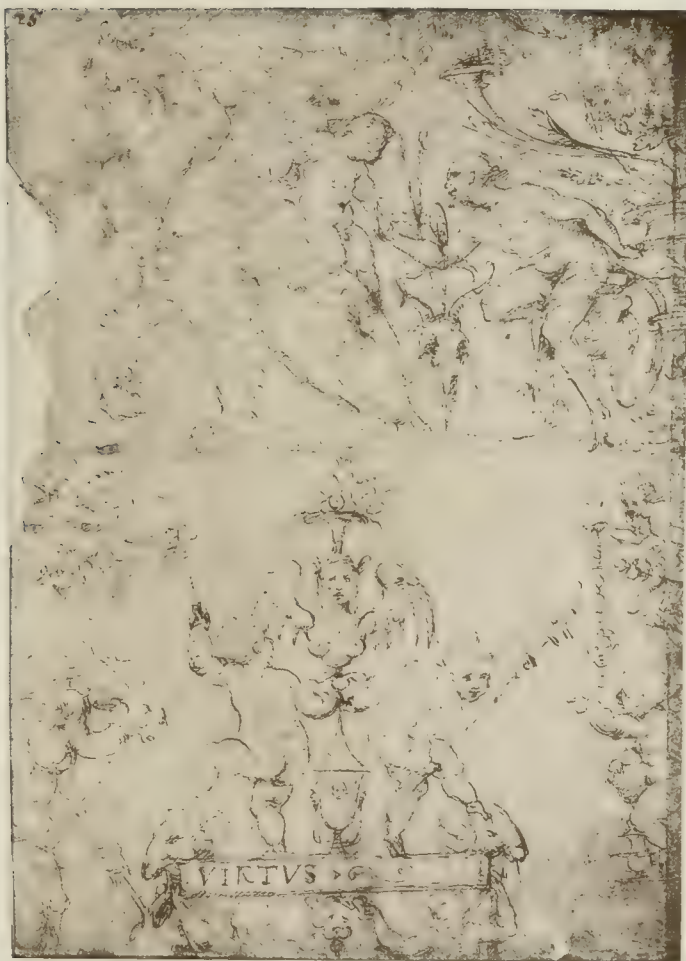




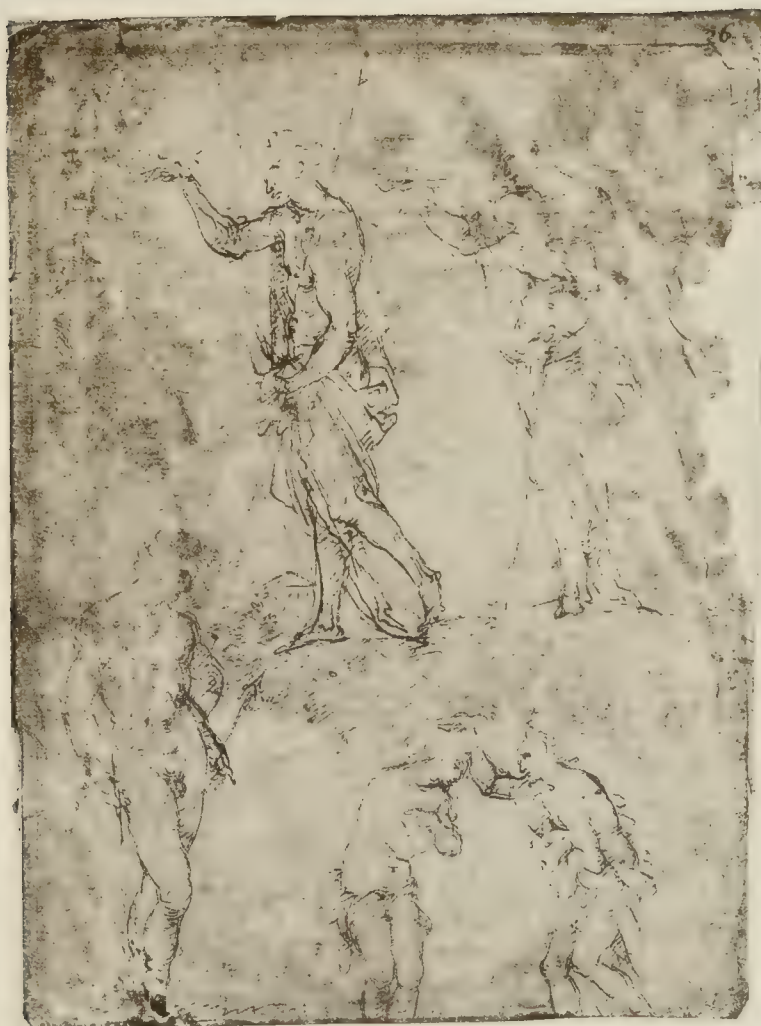




















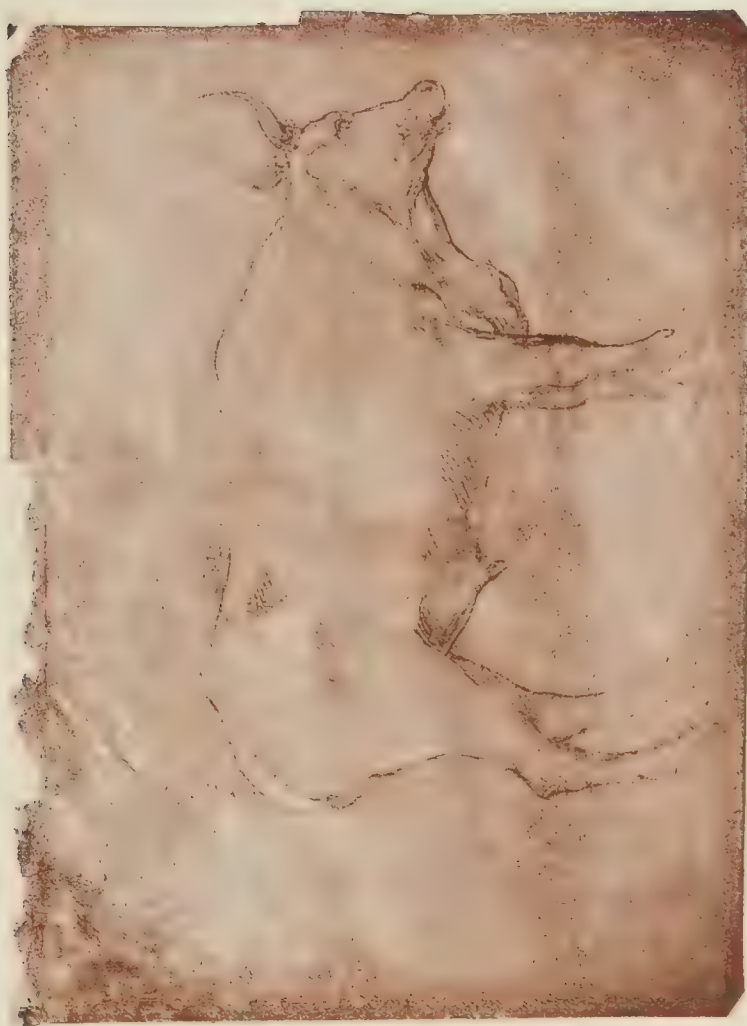










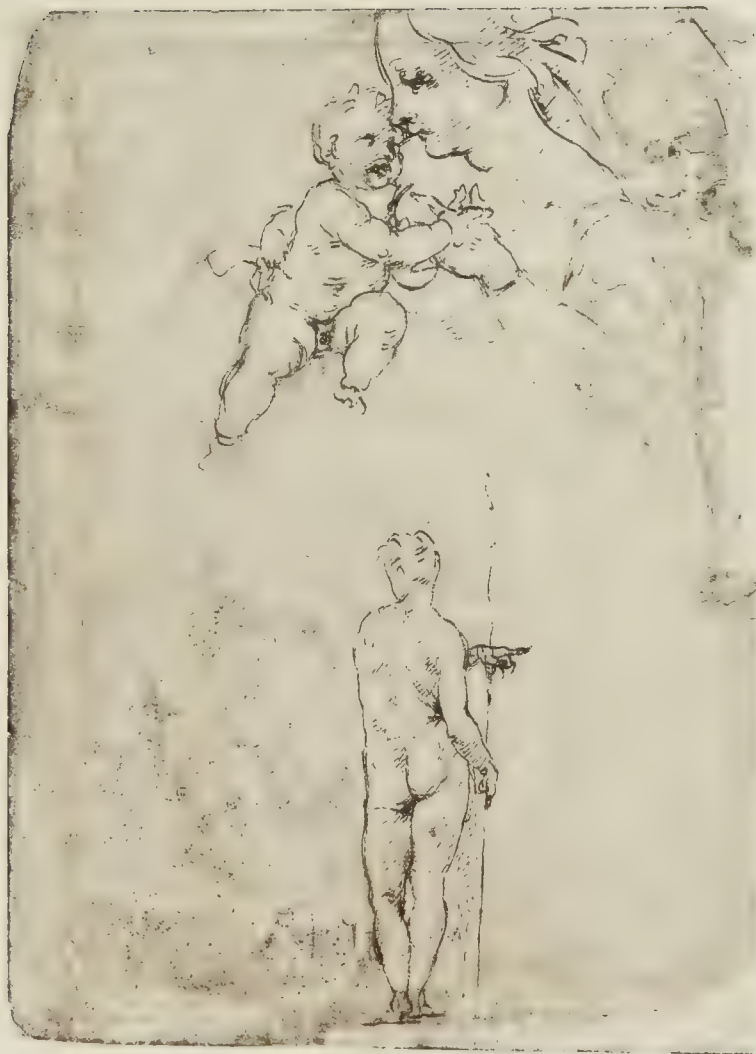


























































Questo ritratto di Manianello  
è fatto di mano d'Andrea Azzurro  
falcone <sup>Naplitano</sup> che fu maestro di S. Maria,  
e de' Battaglioli Naplitani del suo tempo,  
come d'Andrea Coppola, di Pope Discepolo,  
d'Andrea de' Lione, di Ciro Naplitano delle  
Battaglie, e radiano del P. Cesare Giemina de' suoi  
il P. Borgognone delle Battaglie, anche da  
M. Angelo delle Battaglie che in quel tempo  
era in Napoli, e dipinge il Mercato con li  
primi molti di <sup>in genere suo</sup> che era venturina, quando  
Naplitano che non c'era più del tutto  
e questo è ritratto similissimo  
de' diversi falcone era in Napoli delle  
Venturina. Era questo ritratto in un  
libro di Discepoli che io comprai l'anno 1583  
in Napoli da Andrea de' Lione de' suoi, e mi  
diede che il detto libro era del Duca di Longobardi.





Mr Richardson. Ent was fond of this Design, & always called it one of his most Learned Drawings, if he was desired to explain his meaning, he would lecture away & say, here is no Art to be seen in the eye, no ostentation of Effect, in a Glare of Opposition between light & shadow, which is not the true Idea of the Claro-oscuro, which is not by opposing dark of light, & dark of shadow to each other, but by regular gradations, falling easily & naturally into each other, & however Rembrandt & Gericino, may have succeeded thro' superior Skill, yet most of their Epish Imitators have been sadly foiled in their Attempts to do the same, here is no tedious delicacy, in an Imitation of his finishing, which at the best is ill bestowed, & time thrown away upon a drawing, no such laborious slavish correctness, as indicates an intention that the truth of Nature neither be exceeded or diminished, in forming a figure, or a limb, but a free easy display of Practical knowledge, by a hand that knew its own powers, & that it could not fail of being nearly correct, & yet that did not disdain to keep in view the very accident of Design; his Language was nearly this, at least to this purpose; Then he would proceed, & pointing up to the Ankle, on the left hand, at the top, would bid you observe the Lines to mark out the Head, drawn according to the very first Rudiments of drawing, the mere outlines of Anatomy, & would tell you the Christ in the Clouds was absolutely a Figure with the skin stripped off, to show the Muscles, with the insertion of the Veins, which are all marked out properly, tho' by simple traits. He used to call it the Death of St. Agnes, this there is no Lamb, or indication of particularity, and would remark on the Character, & respect of assuming pain, mixed with Devotional Ecstasy in the saint, and sympathetic union of Consolation, in the two young men, Angels that support her.

As this is a sketch of the Old Gentleman, so the following is the same of Jonathan Jun<sup>r</sup> who used often to visit me & look over a Port-folio, and many times has he seen this very Drawing, without a depreciating word, & as my poor dear Father was very fond of this Drawing, and then repeat nearly what I have said above, but one time when he was in a Peevish humour, perhaps disgusted at my rebuking him for swearing, which he was shamefully addicted to, & especially when looking over Drawings, (he was not a man that stomach'd rebukes tho' he deserved them) and I have often wondered that his Father never chided him, as I never heard the Old Gentleman swear or oath in my life, or even take the Lord's Name in vain, yet the son would do it, like a Trooper, in his presence, and he not reprove him, however I often did, and tho' he would faintly thank me sometimes, he did not seem to relish it, 'twas at one of these times, having this Drawing in his hand, and which he had heretofore often commended, that he now cried out as my poor dear Father liked this Drawing, but I can tell you Mr H. this is not a true drawing, how so Mr R. says I smile. ing, I think it was never called in question before, 'twas always acknowledged to be so by your Father, & your self too, more than once, I mean says he it is not all Cav. Vanni's own hand, nay says I here is not any appearance of two hands, but I can assure you there is says he, it is partly the work of Ned Wright, (meaning the Author of Travels to Italy &c &c who travelled with Lord Parker, now Earl of Mass. &c &c) was bred a Painter, & had been Mr Richardson's Pupil) I see him draw it my self, explain your self Mr R. says I, no such thing is to be discerned, ay so you think replies he, but I can tell you the hand of that Arm which St. Agnes extends, and which is supported by one of the Angels, was quite Effaced, and my poor dear Father prevailed on Ned Wright, who had a peculiar knack at repairing defects in old Drawings, one morning to put in poor St. Agnes's hand, which he did most dexterously, at two or three touches, so easily & piecewisely, Mr H. you find this is not truly an Original Drawing, truly Mr R. says I smiling at his ill nature, on the contrary it appears to me as much an Original as ever it did, what other part of it is proved to be chocted, says he, yes, replies I, and 'tis even much the better for what Mr Wright has done to it, it would look awkward without the hand, and if it was to do now, I should despair of having it so well marked to the other, pray look at them both Mr R. nay says he you are in the right there, for Ned Wright was inimitable for such things; so when he perceived he could not put me out of conceit with my Drawing, he acknowledged his Father had said just the same as I did, respecting its improvement.

Cavaliere Vanni was born at Siena 1503, but studied chiefly at Rome, was the most admired Disciple of Torregio, he also closely studied Coreggio, he received the habit from Clement 8<sup>th</sup>. he had two Brothers, Mr. Arselo, and Raffaele, but neither of them were equal to himself, tho' Raffaele copied Coreggio's famous Cupids at Parma.



















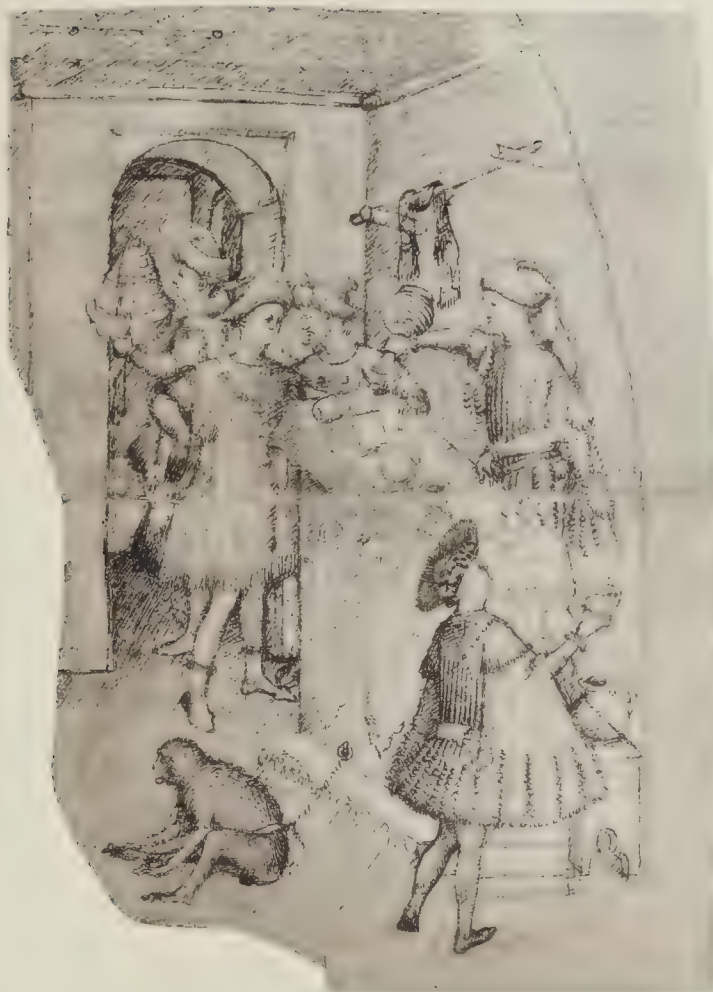












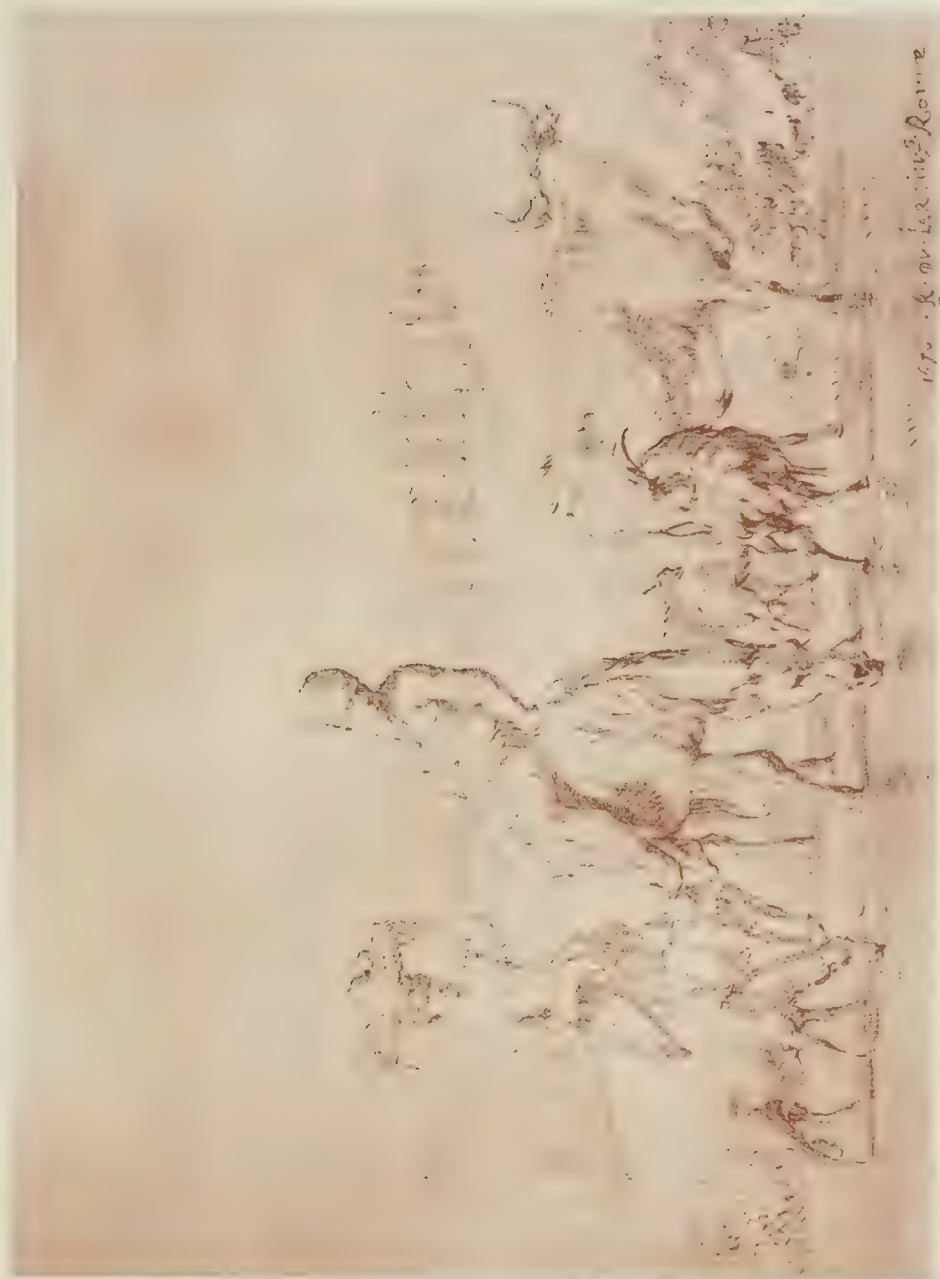






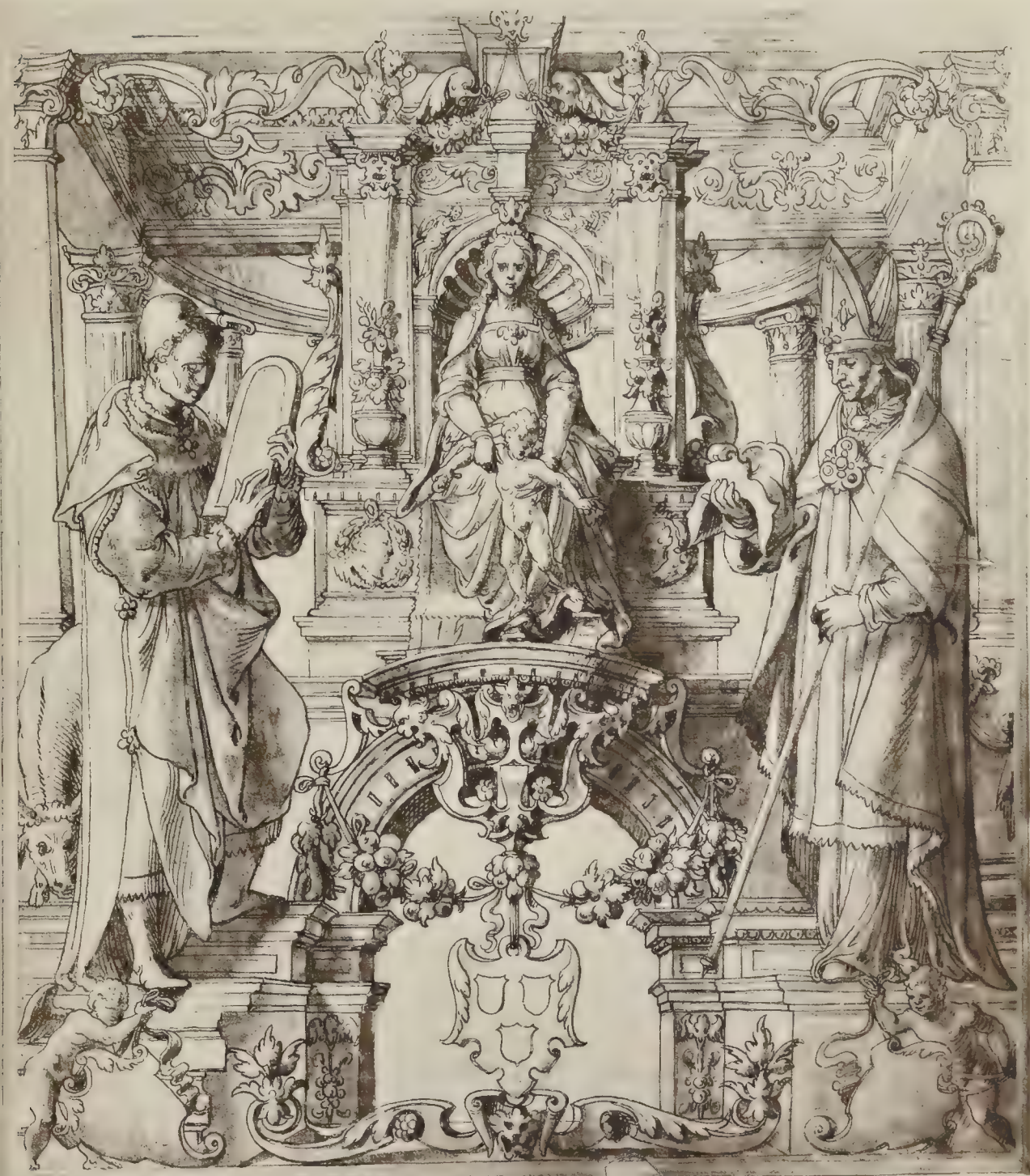




















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